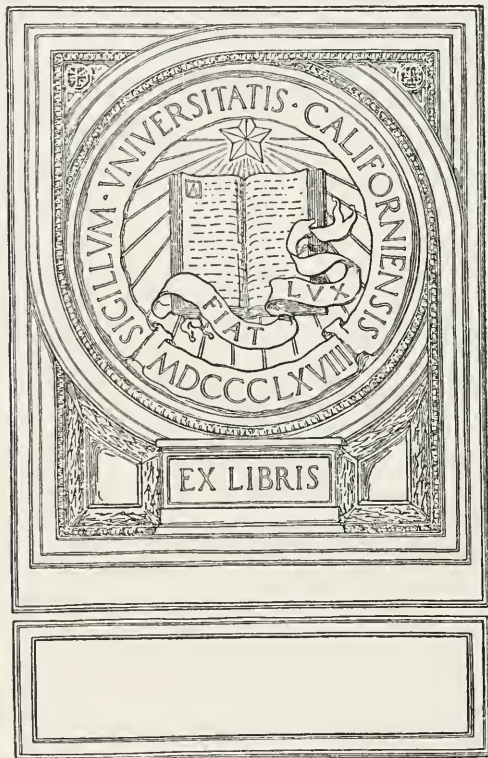


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The Art of the
Metropolitan Museum

By the Same Author



The
Art of the Netherland
Galleries

Being a History of the Dutch
School of Painting Illuminated
and Demonstrated by Critical
Descriptions of the Great
Paintings in the many Galleries

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GIBBS - CHANNING PORTRAIT OF GEORGE WASHINGTON.
By Gilbert Stuart.

(See page 287)



he Art of the Metropolitan Museum of New York

Giving a descriptive and critical account of its
treasures, which represent the arts and crafts
from remote antiquity to the present time.

23501

By

David C. Preyer, M. A.

Author of "The Art of the Netherland Galleries," etc.

Illustrated



Boston

L. C. Page & Company

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Preface

A VISIT to a museum with a guide book is not inspiring. Works of art when viewed should convey their own message, and leave their own impression. And yet, the deeper this impression, the more inspiring this message, the more anxious we will be for some further information than that conveyed by the attached tablet, or the catalogue reference.

The aim of this book is to gratify this desire, to enable us to have a better understanding of the works of art exhibited in the Metropolitan Museum, to point out their correlation, and thus increase our appreciation of the treasures we have seen and admired.

But this book is also intended for those who have never been able to visit the Museum. Even these may thus attain some fair idea of the æsthetic and instructive value of the countless objects displayed. By reading this book they may become better prepared to enjoy more fully and with clearer perception all that is to be seen within the walls of the Metropolitan.

On occasion I have freely quoted from the description given by the *Museum Bulletin*, of objects in different departments. These descriptions are furnished by the Museum's experts, and in most cases could not well be improved upon. Only in a few instances I have reserved the privilege of holding a differing opinion. Acknowledgment should be made of valuable suggestions made by Mr. W. Stanton Howard, the well-known writer on art-subjects, who kindly consented to read the manuscript.

The plan of the book is, I believe, a logical one. This is not a guide book, so it was not necessary to follow the walls—if this were practicable on account of the constant changes of location, necessitated by new accessions and increasing space. Since the arrangement in the Museum is ever tending towards systematic display, it will be easy to find every work of art mentioned here by the aid of the small "Circular of Information," to be had free at the Entrances, in which the location of all the departments is given.

These works of art that have been lent to the Museum for a short time have in most instances been passed by, with the exception of a few of unusual interest.

D. C. PREYER.

New York, October 1, 1909.

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The Art of the Metropolitan Museum of New York

CHAPTER I

23501

THE METROPOLITAN MUSEUM OF ART — ITS AIM AND HISTORY

FROM the first inception of the founding of the Metropolitan Museum its aim has been “the education of the public and the cultivation of a high standard of artistic taste.”

It was not merely to establish a great collection of art objects, but to encourage and develop the study of the fine arts to the advancement of general knowledge and its application to manufactures and practical life. The Metropolitan Museum of Art was founded to be an educational institution — with an inspiring thought, carried through without abatement of enthusiasm, not “Art for art’s sake,” but “Art for humanity’s sake.”

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Various opinions have been expressed as to what should be the scope of the purpose of an art museum, and many have denied the possibility of uniting its æsthetic and its didactic mission. Some have even gone so far as to say that its purpose can never be a pedagogic one, that the aim of instruction must remain essentially subordinate to that of æsthetic comprehension. Prof. Maebius, the managing director of the Museum of Natural History in Berlin, insists on the division and separate installation of objects for show and those for study; and Prof. Ernst Gross, director of the Freiburg Museum, coincides with him in this fundamental sundering of the æsthetic purpose from the practical side.

But a museum need not confine itself to ministering to the pride and luxury of spiritually æsthetic and artistically developed minds — a mere plaything for the few. Belonging to the people, it may, and by rights should be, the best resource for their relaxation from strenuous labour, and also the most efficient educator to sharpen the taste and the artistic sense. Its collections should be arranged, “not with the vagueness belonging to the emotions, but with the definiteness belonging to the understanding,” as Tyndall expressed it.

This eclectic method has been pursued by the Trustees of the Metropolitan Museum. They have

not only brought together beautiful objects and displayed them harmoniously, but they have endeavoured to assemble the masterpieces of different countries and times in such relation and sequence as to illustrate the history of art in the broadest sense, to make plain its teaching, and to inspire and direct its national development.

Thus there may be found within the walls of the Central Park Museum collections that will give æsthetic enjoyment to some, knowledge to others. In painting and sculpture, in the ceramic arts, the decorative arts, the crafts, and in those peculiar works of exquisite beauty which distinguish the Oriental nations, refinement and culture will find their highest ideals gratified. But the student, the artisan, the teacher and pupil of our schools and colleges may go farther and profit more. Every apprentice will find here the teaching his eye needs. Every skilled mechanic may study the beautiful objects which it must be his ambition to equal. The potter, the joiner, the weaver, the smith, the glass-worker, the hundred artificers, have opportunities afforded to find instruction in the successes and in the failures of their predecessors. And by this means the Museum has become the animating, informing and directing source of impulses, the most civilizing and refining influences, that radiate throughout the land; that spread into homes, into

4 The Art of the Metropolitan Museum

workshops, factories and commerce; and will yet in time make it the centre of artistic progress in this country — even as in Europe the influence of museums is felt in its products.

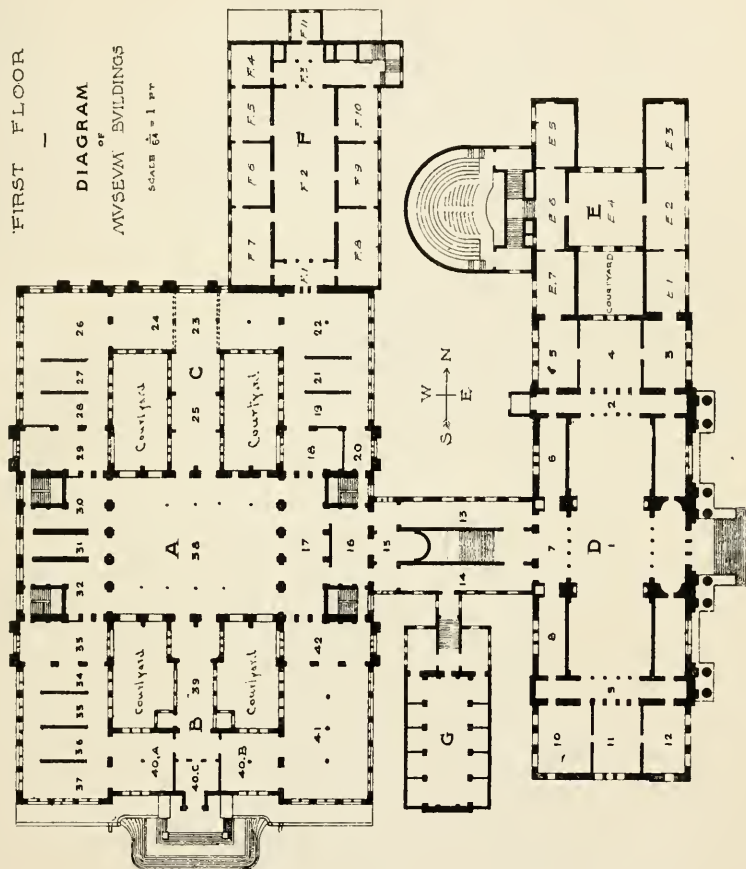
The Collections of Art — in its broadest sense it includes the work of the artificer or craftsman — cover all the links of its history from ancient times to the present day. The first gropings of half-skilled hands are found in the department of Antiquities. The Plaster-Casts trace the further development of art in Architecture and Sculpture. The entire range of the Glyptic art is shown here — the oldest Assyrian records, the Egyptian monuments with their characteristic extreme simplicity of design with great breadth of treatment to the exclusion of minute details, the greater variety of Etruscan Sculpture, and then the apogee of Sculpture, Greek art. Its “noble naïveté and placid grandeur,” as Winckelmann sums up its attributes — its love of symmetry and restraint, its robustness, sanity and vitality, its consummation of grace, will ever form the highest ideal of plastic expression. It illustrates noble objects under appropriate forms of beauty. Before, Sculpture had been simply mechanical, and employed exclusively for monumental or religious objects — with the Greeks it became a fine art.

From this classical art, appropriate to the age of

FIRST FLOOR

DIAGRAM OF MUSEUM BUILDINGS

SCALE 1/4" = 1 FT.



lucid and self-possessed ideas, and characteristic of the Greek and Roman period, we pass to the Romantic art of Painting. From the early Renaissance to the latest *plein air* productions of the Giverny school the art may be followed in all its manifestations of the poetic, sensuous sense of form and colour of the painter.

The offspring of the glyptic art is found in metal work, coins and gems, as the weaver of textiles was inspired by the colour gamut of the painter's palette; while the blending of art and manufactures is further demonstrated in the products of the wood-worker and the carver. Glass and ceramics have furnished from ancient times to the present day an outlet for the artistic conceptions of their creators.

There is no vagueness in the display of these collections. They do not merely give illustration, but are broadly outlined along synthetic methods, the gaps being constantly filled up. The collections could not at first be developed under any comprehensive plan — the inevitable consequence of having to rely for their expansion upon gifts. Nor were funds at hand to enlarge by purchase the collections in those directions which gifts did not supply. Up to a few years ago the department of paintings was confined to narrow limits; and even to-day there is a lamentable paucity of the work of the Italian

6 The Art of the Metropolitan Museum

schools, although modern work is well represented, notably that of the later American artists.

The departments of Ceramics, Musical Instruments, Textiles and Laces are as complete as may be desired, while strenuous efforts are being made to present adequately, by original work or reproductions, the art of the workers in metal and wood.

A natural consequence of the manner in which in the early years the Museum acquired its exhibits, by gift or bequest which could not be wisely declined, there were included objects hardly worthy of permanent display, and even such, the authenticity of which could not stand the probe of scholarly research. Yet withal, the Metropolitan Museum became far less the dumping ground of the ignorant selections of wealthy benefactors than has been the case in many other famous institutions. Especially the departments of paintings and antiquities have been open to attack, and frequently hysterical clamour has been heard to turn the museum upside down — as if the first self-styled expert that comes along should have the last word to say in the attribution of paintings or the genuineness of antiques. Questions of authenticity are constantly opened and re-opened here and abroad. The Metropolitan Museum does not stand alone in these attacks, which are often levelled at paintings in the Louvre, Berlin, Vienna, London, and everywhere for that

matter. There is not an art gallery in Europe whose lists are impeccable. Revision of every museum catalogue is a periodical necessity. But as the doctors frequently disagree it is rarely safe to follow the specious activity of the crass doctrinaire. As an example we might take the "Portrait of a Lady," in the Lichtenstein Collection at Vienna, assigned to Verrocchio by Morelli. Others attribute this painting to Sodoma. Dr. Bode argues in favour of Leonardo da Vinci, while still others give it to one of Leonardo's pupils, Boltraffio. Dr. Bredius disagrees with Max Rooses, Berenson assails Crowe, and so the merry dance goes on.

Like conditions prevail in the department of Antiquities, where especially the di Cesnola collection has been frequently assailed. Under the present administration we have found, however, that avoiding the stagnation of indifference and routine, and utilizing the results of progressive scholarship, governed by common sense, such spurious works as were found are being weeded out and mistakes rectified. Careful, systematic work, combined with a large expenditure of money, provided by the munificence of its benefactors, is transforming the nucleus of "a collection of objects illustrative of the history of art from the earliest beginning to the present time," to a Museum of Art, which shall be adequate to the needs and desires of the public, and

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a powerful stimulant to the development of American taste and culture.

The Metropolitan Museum of Art has been a growth, fostered by individual initiative and effort. "It had to be created out of nothing." It had no government foundation, as with the great museums of Europe, often fostered by royal bounty. And when municipal help came to house the collections that were gathered, it was only after the value of the Museum's work had been demonstrated.

The first suggestion to establish a museum came from the Hon. John Hay, made at a dinner in Paris; and on the 23d day of November, 1869, a meeting of gentlemen in New York considered the subject of forming a Museum of Art. The Committee appointed prepared the way for the incorporation, on the 13th of April, 1870, of the Metropolitan Museum of Art. John Taylor Johnston, the President, and twenty-one Trustees undertook a work which, in one generation, showed results that are nothing short of marvellous. Some of these Trustees poured out their money, and each in his degree gave unstinted time and study for the advancement of their cherished purpose.

The first exhibition-hall was at No. 681 Fifth Avenue, a building which for a time had some notoriety as Allen Dodworth's Dancing Academy. A skylight was let into the ceiling of the large



PORTRAIT OF PRESIDENT JOHN TAYLOR JOHNSTON.
By Bonnat.



PORTRAIT OF PRESIDENT HENRY G. MARQUAND.
By Sargent.



dance-hall, which was thus converted into a picture gallery. Here the 175 paintings, chiefly of the Dutch and Flemish schools, were hung, that had been purchased in Europe by Mr. W. T. Blodgett for the Trustees in 1871, together with a loan collection of various paintings and works of art.

The Legislature, in 1871, authorized the Department of Parks to raise \$500,000 for the erection of a building for the Museum in Central Park. The site was known as the Deer Park, located on the Fifth Avenue side, between 79th and 85th Streets.

In the meantime the Museum speedily outgrew its first quarters, and in 1873 the Douglas or Cru-ger Mansion, in West 14th Street, was leased and occupied; and the interest was extended by the display of a part of the di Cesnola collection of antiquities from Cyprus.

The Museum remained in 14th Street until its collections were transferred to the new building in Central Park, which was formally opened by the President of the United States on March 30th, 1880. The Catharine Lorillard Wolfe Collection of paintings, which had been bequeathed to the Museum, was then first placed on exhibition.

In 1888, and in 1894, the building was enlarged, and in 1894 the architect, Richard M. Hunt, designed plans for a new building which was to surround the first structure on all sides. On December

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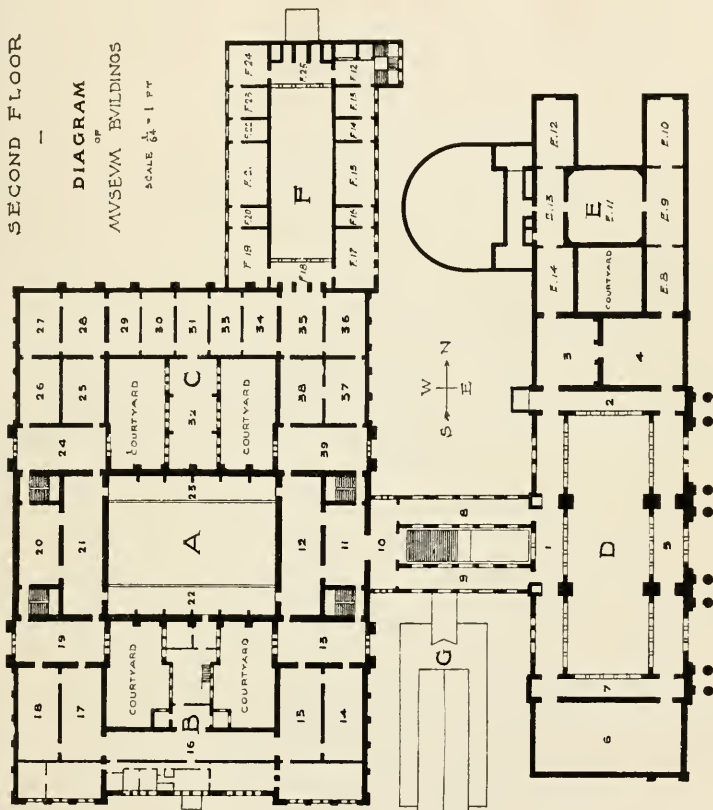
22, 1902, the centre portion of the East front of this new building, forming the Fifth Avenue entrance, was completed. A new North wing with several additional galleries is now being added to the exposition space.

The President, John Taylor Johnston, had died in 1893, and Henry Gordon Marquand was the President of the Board of Trustees until his death in 1902, when he was succeeded by F. W. Rhineland, at whose death in 1904 J. Pierpont Morgan assumed the Presidency. The Johnston and Marquand collections, and the present munificence of Mr. Morgan have greatly added to the Museum's treasures. The income of the Rogers' bequest of almost five million dollars is constantly used to fill up the various gaps. The magnificent generosity of Mr. George A. Hearn in providing a fund of \$150,000, the income of which shall be spent in the purchase of paintings by living American artists, is affording a long sought opportunity to make the achievements of American painters fully recognized.

SECOND FLOOR

DIAGRAM OF MUSEUM BUILDINGS

SCALE $\frac{1}{4}'' = 1' \text{ PT}$



CHAPTER II

THE ANTIQUITIES

THE cradle of humanity was the cradle of Art. This makes Assyrian and Babylonian art the oldest, if the view that the race was born in Mesopotamia be accepted. The prehistoric products of Egyptian or Chinese art cast sometimes a doubt on the Assyrian primordial claim.

Through the Phœnicians we arrive at the highest excellence of the glyptic and plastic arts in Greece. Thence Etruscan art derived its greatest inspiration, although Egyptian influences must also be recognized. Roman art then adopted and repeated ancient examples, its artists mere copyists, weak interpreters of the ideas of others. Only in its palmy days, of Trajan, of Hadrian, and of the Antonines there is found some revival of merit, soon to be lost in the gradual decay in which all art fell immediately before the Dark Ages.

The Classical Department of the Museum aims to cover the wide range of art manifestations of these archaic periods and nationalities. The collections are being developed along systematic lines,

12 The Art of the Metropolitan Museum

strengthened where they are weak by worthy examples, and maintaining everywhere a high standard of artistic excellence — as may be expected from the profound scholarship of Dr. Edward Robinson, the assistant Director of the Museum, who has the special oversight.

The nucleus of the Museum Collection of Antiquities was formed by the di Cesnola Collection of Cypriote objects in gold, silver, pottery, alabaster and bronze. The gold was mostly in the form of jewelry and ornaments for the person — the form on which art has in all times extended its highest abilities. These consist of bracelets, necklaces of beautiful and characteristic patterns, amulets and ornaments of the most finished workmanship, earrings in a great number of forms, finger rings of remarkable work, holding engraved precious stones, and seals of similar stones, held in massive handles of silver. Some fine silver cups are shown, small, but very beautiful in form, and a few ornamented with engraved gold overlaid upon the silver. Among the objects in bronze are large caldrons with ornamental handles, vases of great beauty, mirrors, weapons of various kinds, tripods, the candelabra of a temple, the handle of a sceptre or of a weapon, set with enamels and gems, which shine out of the green corrosion, and many articles of domestic and religious use.

The objects of pottery are of peculiar value as they go to fill up the vacant space in Ceramic history which lies between the Egypto-Phœnician work which is fully illustrated, and the period of the 6th century B. C., when the known history of Grecian art commences.

This collection, at first supposed to have consisted of the Curium temple treasure, and to have come from the temple of Aphrodite at Golgos, was exhumed principally from various tombs in Cyprus, supplemented by purchases here and there. From the fact that they were the result of excavations within the narrow boundaries of an island they can only give a one-sided picture of Greek art, and that not a very characteristic one for obvious reasons. Cyprus, an island between Europe, Asia and Africa, passed constantly from one master to another, which necessarily affected the character of the art objects found there. They present a mixture of Egyptian, Assyrian and Greek styles, now one, then the other predominating.

The intrinsic value of the objects, however, remains, although for archæological study they do not offer any basis to establish data of comparison, as was at first supposed, but are themselves subject for investigation and classification. This has been carefully done, and the principal objects are now put in their proper place.

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Soon after the di Cesnola Collection was placed on view a large number of Greek, Etruscan and Roman antiquities were added, together with a unique collection of ancient Etruscan, Roman and Longobardic objects in gold and other precious materials. In the Farman Collection, given by Mr. D. O. Mills, are found hundreds of Egyptian scarabei, and bronze and glazed terra cotta statuettes.

From the Egypt Exploration Fund of London a large number of objects have been received, which are now being supplemented by the results of the Museum's own expedition, which is excavating at the Pyramids of Lhist and in the Oasis of Kharga. The purchases of the last few years, however, far surpass all former exhibits in interest and value. The collections of ancient bronzes, vases and jewelry have attained considerable importance, and a beginning has been made with the acquisition of original Greek and Roman marbles. While all the famous examples of Hellenic sculpture may be studied from the Casts in the Museum, the exhibition of original work will show how dead the reproduction compared with the object that has been vitalized by the master's own hand.

The Babylonian and Assyrian Antiquities consist of cylinders, seals, clay tablets, barrels — one of the period of Nebuchadnezzar — gold and silver ornaments, bronzes, alabaster and various other ob-

jects, which Dr. W. Hayes Ward collected during his explorations in Chaldea. There are nearly 300 inscribed cylinders which date from the earliest Chaldean period down to that of the Assyrian monarchy. These added to the valuable series of cylinders acquired later bring the collection up to such numbers and value that it ranks only second to that in the British Museum. There are also beautiful specimens of the goldsmith's art of ancient Babylonia, gold necklaces and earrings with precious stones, having peculiar interest in showing the relationship of Chaldean and Assyrian art with the Phœnician and early Greek work.

The Egyptian section is rapidly rounding out into a complete survey of this ancient art. The Egyptian excavations, carried on under the direction of Mr. A. M. Lythgoe, have already produced articles from the Pyramids of Amenemhat I and of his son Usertesen I (XII Dynasty, about 3000 B. C.) at Lhist, 35 miles south of Cairo, and from the Oasis of Kharga, called the Great Oasis, in the Libyan desert, about 400 miles southwest of Cairo, and 120 miles due west of the Nile valley at Thebes. The operations of the London Society have brought objects from Behnesa, Deshaheh, Denderah, Diospolis Parva in Upper Egypt, Abydos and the Fayum Tombs near Dêr-el-Bahari.

Among various mummies with cartouches, and

basalt and limestone sarcophagi, we find one of Usertesen II, of the XII Dynasty (about 2650 B. C.). Also a pectoral with cartouche of Usertesen III, and one of Shabaka, a King of Egypt in the XXV (Ethiopian) Dynasty. Of great interest are blocks and fragments taken from the Pyramid temples which are covered with low relief sculpture. Unique examples of Egyptian temple sculpture of the XI Dynasty (about 3000 B. C.) consist of birds and plants, being the fragments of border patterns of Kheker ornament, and the representation of the protecting goddess Nekhebet, in the form of a vulture.

Some blocks taken from offering chambers from Mastaba tombs of the V Dynasty, at Sakkara, are covered with scenes representing the life and customs of the period, hunting scenes with antelopes and buffaloes; agricultural scenes, showing the reaping and gathering of grain; and funeral scenes.

In these primitive sculptures we notice the archaic simplicity of design, the action limited to most severe conventionalism, and a strict conformity to established types, with little change from the remotest times to the ante-Roman period, which indicates the hierarchical control exercised over the art. There is little or no variety of expression in the heads, especially of the superior personages, which

all show a calm, impassioned, lofty bearing, with a benignant, placid smile.

Noteworthy are a gray granite statuette of a priest of the XXVI Dynasty, and a sphinx of Thotmes III, in quartzite, with a portrait head of that king. Figures of Sebek, the crocodile-headed deity, and of Horus, the hawk-headed solar deity, are of later date than those of a vulture and of a hawk, which were found in a tomb of Usertesen II, and date, therefore, from about 2650 B. C.

Some ancient tools used by the Egyptian stone-workers may also be seen in the Egyptian hall. These mallets are the prototypes of modern tools, only differing in that they are shaped out of one solid piece of wood, the handle being cut from the core of the tree, the head left the original size of the trunk, slightly tapering towards the handle. A hoe of the XX Dynasty (1200-1100 B. C.) is made of two pieces of wood, the handle passing through a hole in the shaft of the blade, which is securely held in place by a cord.

The Egyptian scarab is among the earliest examples of engraved gems. A large number are on exhibition, together with amulets, seals, heads and ancient jewelry.

The scarabæus (sacred beetle) served a variety of purposes, historical, religious, talismanic, and decorative. They were used as seals and as beads,

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and sometimes buried with the dead to ward off the power of evil which invested the under-world. Many were good-luck tokens, mascots, engraved with legends expressing superstitious faith, or over-awing the deities of chance by bombast. Intricate decorative patterns of scrolls are also found that have no special significance.

Scarabs are here of Kha-f-ra, of the IV Dynasty, the builder of the Second Pyramid of Ghizez (3900-2850 B. C.); of Unaz, of the V Dynasty; of the Hyksos, or Shepherd Kings; of Thotmes III, the great warrior and conqueror, whose most famous monument was that obelisk at Heliopolis which was transferred to Alexandria in the 18th year of the Emperor Augustus, but which is now erected in the Central Park, just west of the Museum. His scarab only contains his throne name, Men-Kheper-Ra, while the hieroglyphics and picture-language of the obelisk give us the story of his life.

The Greeks, like the Egyptians, buried many things in the graves of their dead, either such as had been associated with them in life, or such as had been especially prepared as funerary offerings. Vases, terra cottas, bronzes and jewelry have been found in great quantities, from which we gain much information as to the skill of the Greeks in the minor arts. These Greek examples show unmis-

takably the pure standards of beauty which always have been the soundest guides in matters of taste and refinement.

Legendary Greece of Homer and Hesiod, which antedated the classic period of Greek Art by two thousand years, had an art of its own, as discovered first by Dr. Schliemann in his excavations at Troy, Mykenæ and Tyrus. Other excavations have been made in Crete, which was the great centre of this civilization. Many reproductions of articles found display the unaffected ease and naturalness of these artists who laboured between 3000 and 1000 years B. C., as compared with the severe dignity and the finished perfection of the Pheidian age. A plaster-cast of a snake-goddess from Knossos, and various casts of cups from the same place, together with original pottery from Gournia, Crete, well illustrate the delicacy and naturalism of the art of this early period. A beautiful gold cup and Mykenæan vases all belong to this pre-historic Greek art.

The collection of Greek and Roman vases contains many fine examples of both archæological and artistic value, which plainly convey the spirit of the Greek artists, who "touched nothing which they did not adorn." Vase painting consisted at first in outlining figures in black silhouette on the red body of the vase, later this background was also painted

white, while in the last method the figures were drawn in outline, and bright colours were used for the draperies and other details.

There are a number of Lekythoi (oil jugs) of great interest. A white Attic Lekythos of the early part of the 5th century B. C. is decorated with a scene representing the death of Medusa and the flight of Perseus. The Gorgon, Medusa, is lying headless, still endeavouring to raise her body. From the blood, gushing from her neck, springs Pegasos, while Perseus, equipped with all the articles provided for him by the Nymphs to accomplish the slaying of Medusa, is in hasty flight. The drawing of this figure, even in its grotesque lines, still conveys in spirited manner the accomplishment of the early craftsman.

One of the black-figured style of vases depicts Herakles, wearing a lion skin, and the Centaur Pholos emptying a wine-skin into an amphora. A lekythos showing the influence of the red-figured technique, in which certain portions of the drawing are picked out with red lines, represents Dionysios with a satyr and a goat. The last method of Attic vase painting is exemplified by two Athenian lekythoi. On one a woman is saluting a man; on the other two women are conversing. Glaze outlines are used throughout for the drawing, and the garments are painted in dull vermilion. The char-



ATHENIAN LEKYTHOS, HERAKLES AND PHOLOS.



ATHENIAN OINOCHOË, THE RETURN OF HEPHAÏSTOS.



WHITE ATTIC LEKYTHOS, PERSEUS AND MEDUSA.

acteristic ornament for the shoulders of vases of this kind are palmetto leaves.

An Olpe (wine jug) is more severe in its decoration, while an Alabastron (ointment vase) is of a little later period, the middle of the 5th century B. C.

In the Corinthian style there are a number of small aryballoi, amphoræ, and plates of the 8th and 7th centuries B. C. Most of these are of Athenian manufacture with black-figure decoration on red ground, or the black background showing the figures in the red clay. Although no signed examples of Attic vase painting are found here, there is a cup in the red-figured style in which the influence of the great master Euphionios may be detected. Two youths in kneeling posture are represented, one holding a kylix, the other a skyphas. A large Oinochoè (wine jug) is also of the red-figured style. Three Amazons are featured, each fully armed. One of these presents a rare example in Greek vase painting, in being drawn full-face, which indicates the later departure from the Egyptian style of profile painting.

A White Athenian Pyxis, or toilet box, decorated with a scene representing the Judgment of Paris is one of the finest examples of the beginning of the red-figured period, about the middle of the 5th century B. C. A characteristic example of the Rhyton, or cup terminating in the head of an animal, which

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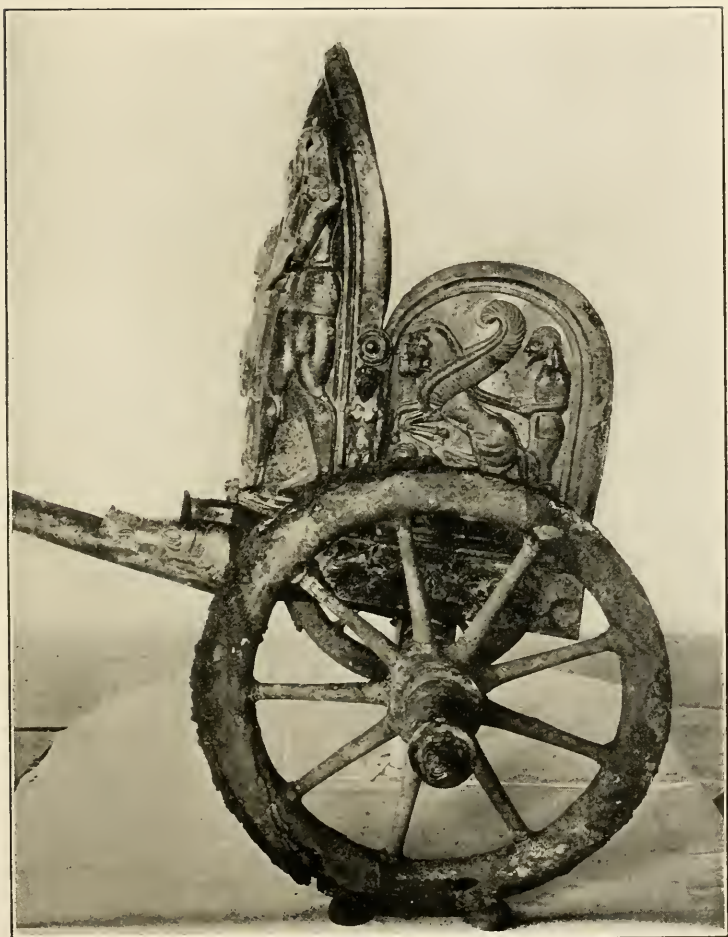
could not be set down, its contents to be drained at a draught, is seen in a finely modelled bull's head, decorated with figures around the neck, which forms the bowl.

A Skyphas is a pot of graceful lines with red-figured decoration. It is earlier than the large two-handled cup, of 1200 B.C., with a tall narrow foot and finely curved bowl. It is decorated with bands at the top of the foot and an octopus on the swelling of the bowl.

Apuleian vases of the 3d century B. C. and Etruscan vases furnish the transition to a number of Greco-Roman terra cotta masks, which were found at Alexandria in tombs belonging to the Roman period.

Of the Greek terra cotta work the figurines or statuettes have been most popular. Small terra cotta figures were used by the Greeks extensively as household gods, as offerings in tombs and temples, and as ornaments. Although these figurines were not made by the great artists, they reflect at all times the spirit of the higher artist, and they bear witness to the universality of the artistic instinct of the simple artisans who fashioned them, and of the people who desired their possession.

Over thirty years ago a large number of these was found in the cemetery of the ancient town of Tanagra, in Bœotia, whence such little sculptures



ETRUSCAN BRONZE CHARIOT OF THE 6TH CENTURY B. C.

are often indiscriminately called "Tanagra figurines." Many other sites in Greece, in the islands, and in Asia Minor have furnished examples of this work. It is conceded, however, that those found at Tanagra are artistically superior in conception and execution to those found in other places.

While the masters wrought their conceptions of gods and goddesses, the figurines give us the more intimate counterfeits of men, women and children, although young Eros or Cupid was also a favourite subject as coming near to humanity. Without the dignity or grandeur of the Hellenic masterpieces these figurines possess greater charm and loveliness, and skilfully and sympathetically they portray the types of the people from whom they were modelled. A large number of these exquisite statuettes of the 4th and 3d centuries B. C. are displayed. They are arranged in chronological order. The terra cottas of the bronze age, before 800 B. C. are very primitive female figures with bird like faces. The Greco-Phœnician period runs from 800-400 B. C., and the Hellenic period from 400-100 B. C.

Among the many articles in the Bronze Room, such as tripods, disks, statuettes, sacrificial shovels, oinochæ, and so forth, we are first attracted by one of the rarest of museum pieces. This is an Etruscan Bronze Chariot of the 6th century B. C., which was found in fragments in a tomb on a hillside in

Umbria. The bronze fragments have been mounted on a modern framework, and the chariot furnishes an important example of ancient bronze repoussé work. With the horse's yokes and iron bits it is the only complete specimen of an ancient bronze chariot in any museum. The decorations were plainly borrowed from Greek designs which were common among the Etruscan artists of the period. They do not present, however, the vitality of original Greek work, but show more the conventionality and heaviness of the copyist. Some Etruscan objects in bronze were found in the same tomb, together with two small Athenian drinking cups (Kylikes).

Most interesting of all are the small bronze figures. Some of these, the earliest, carry archaic characteristics — the stiffness of the outlines, and the primitive manner of carving the features. A small figure of a young girl, which must have served as a mirror handle, belongs to the 6th century B. C. In the later examples, of the 5th century, greater naturalness and freedom obtain, until the modelling of some maidens, no longer with the Ionic chiton, but with the Doric peplos, point to the 4th century B. C., preceding the height of Greek art.

Especially to be noted is a bronze statuette of a Diskos-thrower, nine inches in height, showing the

athlete just starting to throw the diskos. A study of this beautiful example of early Greek sculpture proclaims it to be of Attic origin. There is a remnant of archaic traits in the modelling of the head, the ears being placed too high, and the hair not even indicated by incised lines. The body on the other hand is perfectly modelled, with the ideal characteristics of the Greek athlete, giving the impression of strength and sturdiness. This places the date in the "period of transition," or about the beginning of the 5th century B. C., when Greek sculptors were commencing to free themselves more and more from the earlier restraints. Surviving works of this period are extremely rare.

Another statuette of the same period is of a nude youth, the figure being $11\frac{3}{4}$ inches high. The bronze shows many signs of corrosion, notwithstanding which the characteristic expression of pose and perfect symmetry of form make it a beautiful specimen of the age of transition. It represents a young athlete in the attitude of salutation before a divinity, with the head slightly bent and the fingers of the right hand brought to the lips.

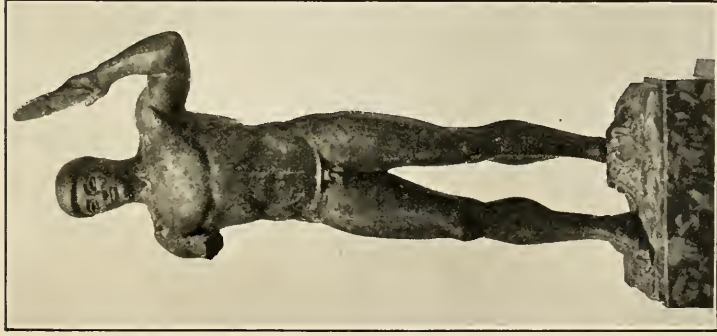
Still of this same period is a bronze figurine of an athlete ready to jump. It is scarcely 6 inches high, and in a beautiful state of preservation. Were it not for the clumsy manner of depicting the features and the eyes we would readily place it in the Phei-

dian age, because of the delicate modelling and the perfect study of the human form.

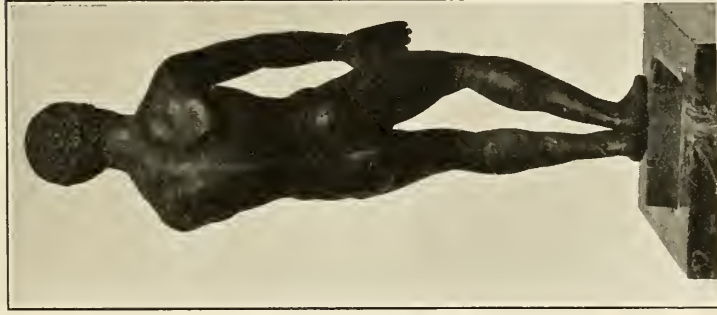
A small bronze figure of a female panther, nine inches high, with beautiful blackish green patina, is a wonderful presentation of animal portraiture of the Hellenistic period. The pose is one of catlike playfulness, and in its perfect realism rivals any of Barye's creations.

The school of Lysippos, of the 4th century B. C., is represented by a statuette of Poseidon, which has the spirit of vigour and manliness, to which may be opposed a small Hermes of the Imperial Roman period with its clumsier modelling and striving for muscular detail. Statuettes of a nude satyr, of an archaic Apollo, of Poseidon, belong to the later Roman period.

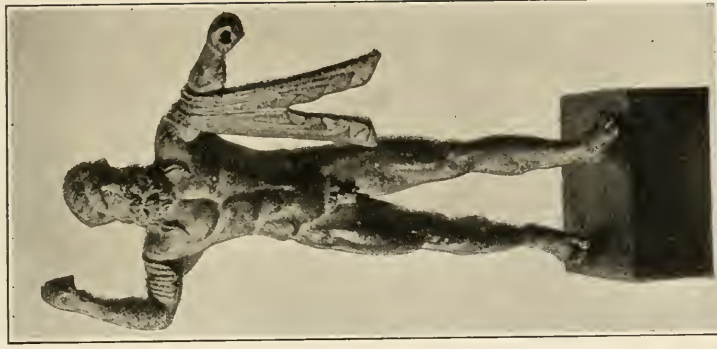
Of still later workmanship is the heroic size statue of Trebonianus Gallus, which was dug up at Rome near the Church of San Giovanni in Laterano. It was found in pieces and badly put together, but on being broken again it was put in perfect order by M. André of the Louvre, a noted restorer of antique art. The identity of this statue, which was at first called a statue of Julius Cæsar, has been established by comparison with the so-called "Florianus," a coin in the Jakobsen Collection at Copenhagen. It is chiefly of interest



BRONZE STATUETTE OF A
DISKOS - THROWER.



STATUETTE OF A GREEK
ATHLETE.
5th Century, B. C.



POSEIDON,
BRONZE STATUETTE.

because few of these Roman iconic statues are in existence.

Of greater artistic value is a Roman bronze group dating from the 2d century A. D. representing the statue of Cybele on a car drawn by two lions. It portrays a part of the noisy procession which used to carry the image of the goddess on a car out of the city to be bathed in the Almo. The lions drawing the car are probably borrowed from the usual representations in which the chariot of the goddess is drawn by lions.

Of historical interest are two bronze crabs which formerly, with two others now lost, stood in the corners of the base of the Alexandria obelisk.

A section among the bronzes is devoted to mirrors. The mirrors used in the three most important centuries of Greek art, the sixth, fifth and fourth before our era, were of bronze. The flat disk itself was of bronze, highly burnished to give a reflective surface. In the oldest examples this disk was mounted vertically upon a bronze stand in the form of a human figure. Later, about the middle of the 5th century, they were supplanted by hand mirrors, the disk being inserted in handles. Many of these are of Etruscan origin. There is a Greek handle-mirror on the back of which is an engraved design representing Aphrodite fishing, with Eros aiding

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her. Although of Etruscan design the character of the drawing leaves no doubt that this one is Greek, and probably of the 4th century B. C.

Towards the end of the 5th century a third distinctive type appeared, the box-mirror, where a lid was hinged to the reflective disk to protect it from becoming tarnished or scratched. The outside of the cover was decorated with a relief, cast in very thin bronze. The inside of the cover was sometimes decorated with an engraved design. Specimens of these box-mirrors are found here. The decorations were generally female heads, and the examples shown are typical of the work of the period.

Among the smaller articles to be found here are the fibulæ and the buckles. These especially attract attention because of their likeness to articles in use now-a-days. An antique fibula is nothing more or less than a safety pin. It is constructed on the same principle, that is, a pin with a coiled spring to keep the point pressed against a sheath to insure fastening. With this bronze safety pin the ancient Attic philosopher fastened the loose and flowing folds of his mantle. The way in which this pin was used in the olden days may be seen on some of the antique statues — the Apollo Belvedere, for example, where, at the right shoulder, an ornamental fibula clasps the mantle.

These bronze fibulæ vary from two inches to seven inches in length. Some have a guard to protect the point of the pin, others a simple catch of bent wire. The fronts are of all shapes; in some cases the wire is twisted into odd forms, but in most cases the front broadens and swells out, presenting a larger surface to admit of ornamentation. The larger ones are hollowed, making a mere shell of bronze, on the outer surface of which are cut wavy lines and zigzag decoration. In the Gold Room there is the front of a gold fibula, which presents a fine design in filigree thread ending at the corners in the foreparts of winged horses. This is of the 4th century B. C.

The Room of Marble Antiques displays the stages in which the graphic art of the Greeks rose from its early crudities to perfection.

At once attracting our attention is the statue of Eirene, of Pentelic marble, which was discovered in 1903 during excavations for building purposes in the grounds of the Villa Patrizi in Rome. It is of heroic size, the missing head would bring the figure to over seven feet in height. In comparing this statue with the Cast in the Museum of Eirene and the infant Ploutos (the god of wealth), the original of which is in the Glyptothek of Munich, we will readily recognize the analogy between the two. Both must have been Roman copies, dating

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from the early Empire, of the work of an Athenian sculptor, Kephisodotos (about 400 B. C.), whose work was illustrated on an Athenian coin and has been described by Pausanias. It was probably erected to celebrate the end of the Peloponnesian war in the year 404 B. C., being an allegorical representation of peace bringing prosperity. The Museum example, although more mutilated than the Munich copy, still presents a better proportioned appearance than the cast.

As an example of relief sculpture we have a Greek gravestone of Pentelic marble, dating from the 4th century B. C., many of such being found in the National Museum of Athens, near which city this Attic sculpture was dug up. It measures two feet wide and is nearly four feet high. A woman seated, representing the deceased, is clasping the hand of an elderly woman, probably her mother, in token of farewell. Between the two stands a third woman holding a small box. While not of masterly performance there is much in the simple spirit of the conception, the pose and grouping of the figures, and the easy execution of the drapery which indicate the style and influence which the great masters had stamped on the work of even the minor sculptors. The two names inscribed at the top of the tombstone, with a place vacant for a third name, bear out the accepted theory that

Greek graves were often used in common for different members of a family.

A little masterpiece is found in the small relief of a young horseman, which is of marvellous perfection in all the details, both of composition and modelling. Although only one and a half feet high, and one foot wide it presents a complete design of a high spirited horse with a splendidly proportioned rider. The elaboration of the youth's face and figure place it in the best period of Greek art, probably the 3d century B. C., and artistically on a par even with the horsemen of the Parthenon.

A small archaic statue of a woman, of which only the feet and small portions of the arms are missing, standing a little over two feet high, was found in the neighbourhood of Laurion. The head seems to be an ancient restoration of somewhat later date than the body, which is truly archaic of the second half of the 6th century B. C., while the head and left arm were apparently supplied in the best Greek period (early part of the 4th century). The statue was doubtless erected as a votive offering in some sanctuary, and represented a young woman bringing offerings to a divinity.

Another interesting piece is the fragment of the life size statue of a woman, which probably is the product of an Ionic school, wherein the arrangement of the drapery shows the early interest which

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the archaic sculptors took in this accessory, and how successfully they surpassed their Assyrian and Egyptian models. A life size Head of a Youth, the nose of which is partly restored, is found in the style of Polykleitos, the great contemporary of Pheidias. Marble Torsoes of a Youth and of a mature Man of ideal type, both of Attic workmanship of the latter part of the 5th century B. C., are modelled in vigorous, lifelike manner, the larger muscles being correctly indicated, but with a tendency towards broad surfaces rather than detailed elaboration.

A tombstone of a youth, on which the deceased is portrayed scraping his body with a strygil to remove the oil and dust, and the wreath on his head, makes us think of the grave of a Marathon runner; while a little marble caricature of an old man is presumably the portrait of a philosopher of the Epicurean school.

A Pergamene fragment of Parian marble consists of the legs and lower part of the torso of a Celtic soldier, as evidenced by the tight fitting trousers, metal belt and shoes. It resembles the "Delos Warrior" of the Museum at Athens, a cast of which is in the Metropolitan.

The Giustiniani Marbles, given by Mrs. Frederick F. Thompson, are not masterpieces but typical of the period when the great masters exercised

strong influences upon the lesser men. In the statue of a goddess the most characteristic features are the dignity of pose and the spontaneous freedom of rendering the folds in the garments. It is probably an original Greek work of the 4th century B. C. We note also "Young Dionysos riding on a Panther," statues of Herakles and of Apollo with a lyre, and busts of the Herma of Dionysos, and of Athene. These marbles came from the Giustiniani palace in Rome, having come in possession of this family in the 17th century. They have been much restored, but still preserve the spirit of the original.

A Roman Sarcophagus, said to be the finest of its kind in existence, and in excellent state of preservation, shows the work of the 2d or 3d century A. D.

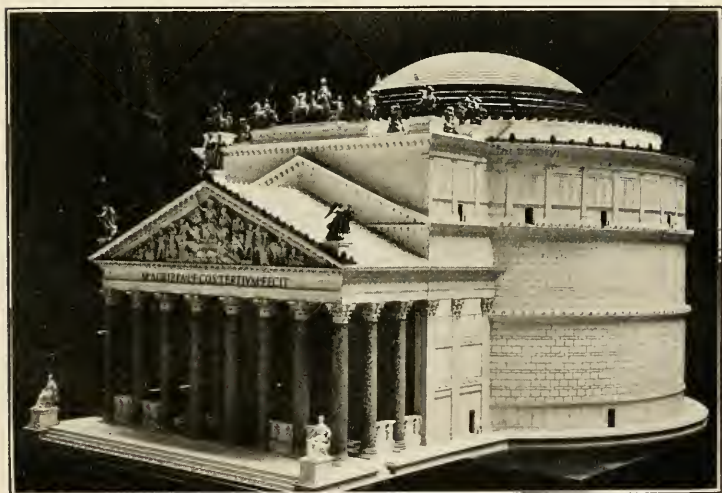
A fair idea of the art of mural decoration as it existed at the beginning of our era is furnished to us by the Boscoreale Frescoes even though they may have undergone extensive restoration. They are said to have been discovered in 1899 by Vincenzo de Prisco in a villa near Boscoreale, a village on the southern slope of Mount Vesuvius, not very far from Pompeii, and show the decorations of a Roman villa at the period of the eruption in the first century of our era (79 A. D.). The *cubiculum* or bed chamber is set up in practically the same manner in which it existed originally. A grated win-

dow is at the further end, while the wall is covered with paintings, the character of which makes the room look more spacious. On the right of the window a garden scene is painted, in the foreground a rocky cave with a marble fountain and vines clambering around the side. Above the cave is the vista of a peristyle, and a large column separates a view of buildings beyond. There are also paintings from the *tablinium* or sitting room, and from the *triclinium* or dining room, some with life sized figures. These decorations indicate the Hellenistic influence which was followed in early Imperial art, for Italy did not presume to individual conception until centuries afterward.

A number of Peruvian and Mexican vases and antiquities give ample opportunity for comparison between the art of the ancient East and that of the so-called New World. The study of their relationship forms an interesting subject.



VIEW OF THE HALL OF CASTS.



MODEL OF THE PANTHEON, ROME.

CHAPTER III

THE PLASTER - CASTS AND MODELS

THE foundation of the Collection of Casts, which has become one of the largest in the world, was laid by Levi Hale Willard, himself deeply interested in architecture, who bequeathed in 1883 a large sum for "the purchase of a collection of models, casts, photographs, and other objects illustrative of the art and science of architecture." It took ten years to carry out the plans which had been adopted, the result being that now there is a rich assortment of casts of architectural details of all styles and periods, in which is apparent that Sculpture ever was the handmaiden of Architecture. Of great interest are the complete models of architectural masterpieces of four different periods. These are the great Hypostyle Hall at Karnak, the most imposing example of Egyptian temple construction; the Parthenon, the crowning glory of the Akropolis; the Pantheon, the most beautiful type of Roman Architecture; and the marvellous model of the Cathedral of Notre Dame at Paris, the ideal of Gothic Architecture, admirable for its

delicacy of sculpture and for its architectural detail.

These models will serve the purpose of indicating the development of architecture in its distinctive types. Egyptian architecture came from India, where possibly the earliest inhabitants were Himalayan troglodytes, or cave dwellers. When their art was transported to Egypt, it was repeated in the pyramids to simulate the mountain peaks, and in the low, cavernous stone temples of Abou Simbel and Karnak. The Greeks borrowed their architecture from Egypt, but their purer art and freer spirit lightened and idealized it. They changed the dark granite to white marble; they made the roofs loftier and lighter, the columns more slender; and they substituted the volute of a shell and the acanthus leaf for the lotos capital. The Romans, who invented nothing, a nation of robbers, having ravished every country of its wealth and art, took the Greek styles in architecture, as they took the Greek mythology in religion, and made them both more gross and more simple. The Roman builders eliminated the oval and epicycloid curves of Greek architecture, and put in their places the arcs of circles, while they reduced the refined sociability of the Greek Olympus to the level of a bagnio.

Gothic architecture came at a time when the world after a long period of darkness was awaken-

ing to new life. By substituting the vertical for the horizontal line of the Greeks it showed the aspiration of new life and the struggle of the spirit of the Northern nations among which it took its rise and found its active development.

President Marquand initiated, in 1886, the gathering of the collection of Sculptural Casts, to which various benefactors at times contributed, the Culom collection and the John Taylor Johnston Memorial collection forming no inconsiderable part of the whole.

This section gives now a survey in plaster of the entire history of Sculpture, and is, for object of study, the most systematically arranged of all the Museum collections. It starts with Egyptian art, and leads through Oriental art up to Greek and Roman art in all their successive periods. From a few early Christian, and Byzantine, and Saracenic examples we proceed to Gothic art in its French, Italian, German, Flemish, English and Spanish manifestations. Renaissance art is abundantly illustrated both in architecture and ornament, and in sculpture. A few casts of modern sculpture conclude this exhaustive survey.

Among the examples of Egyptian art we find those of the pure Egyptian type — sculpture in relief of scenes of daily life, and in the round of royal portrait statues. The occupation of Egypt by the

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Persians under Cambyses, in the 6th century B. C., did not seriously affect its art expression, the strong national prejudice against all religious sculpture maintaining itself, until militated by Greek influences, when we find statuettes of Osiris and Isis. While throughout the changes which took place the national peculiarity of style maintained its definite character, we notice from the high finish and more careful execution of the works of the time that the height of Egyptian art is found in the XV Dynasty, during the reign of Rameses — who seems to be the same as the Sesostris of the Greeks — about 1350 B. C. Afterwards the national spirit became broken, and the energies of the people were irretrievably paralyzed.

Although the catalogue of this department — which is a monument of accuracy and research — places the Oriental section, Chaldean, Assyrian and Persian sculpture, next in order, it must not be supposed that the art of these people had a later development than that of Egypt. Indeed the Chaldean exhibits antedate the Egyptian by a thousand years, and are the earliest known examples of the iconic art. The Assyrian reliefs found in the ruins of the palace of Ashur-nasir-pal, King of Assyria (885-860 B. C.), indicate, however, the great improvement which Egyptian influence exercised over an art which up to that time had never been success-

ful — more fixed than progressive. The Persian examples are still later, and reveal a step forward in the matter of drapery and an attempt to conventionalize movement in the figures.

The Greek mind perceived the capability of development of the art, which became recognized as a most powerful æsthetic influence. In the section devoted to Greek and Roman sculpture we find an unbroken record from the earliest prehistoric examples to the ultimate decay in the 4th century A. D.

In the first archaic monuments of the Aeginetan school we find the proportion of the figures short, the waists remarkably contracted, the extremities large and heavy, the legs and feet in profile while the figures front; the hair is long and formal, falling over the shoulders; the face always laughing. The earliest Doric style is most severe, the male figure is nude and the female draped. In the Ionic style the figures lose more of their rigid attitude, and the richer complication of drapery becomes more apparent. The Attic style presents even elegance in drapery, grace of gesture, and delicacy of finish, as seen in the series of draped female statues on the Akropolis of Athens. Owing to remnants of paint on these statues, they have not been cast, and there are unfortunately no examples in the collection.

The earliest extant statue of the goddess of Victory, Nike, from the island of Delos (Cast 351), is

of the early 6th century B. C. One of the Branchidai sculptures (Nos. 353-356) is inscribed with the name of Terpsicles, which probably supplies the name of the sculptor — a rare opportunity to make an attribution. The sculptures of the Pediments of the Temple at Aegina (dating about 490 B. C.), most of warriors, afford some instructive and interesting details of costume. The heads are still of the archaic type. However earnestly engaged, and even when wounded and dying, each warrior has a smiling expression, the mouth being slightly open — as though the occupation of slaying and being slain was of the most pleasing and satisfactory nature. The hair is worked with the utmost care, ending on the forehead in small curls and knobs. In the Attic style are various heads, and a terra cotta relief, "The Birth of Erichthonios," truly characteristic.

In the transitional period, from about 480 B. C. to 450 B. C., the Greek arts commenced to liberate themselves from archaic shackles. The country itself was awakening to national individualism after the Persian wars had been successfully concluded, and art shared the impetus. It began to show the way to the golden age in freer spirit. The value of an improved standard of form became recognized. Although scarcely yet sufficiently truthful the statue approximated more nearly to beauty and

delicacy. The Greek commenced to recognize sculpture as an imitative art, while heretofore it seems to have been considered little other than symbolical. Most of the casts in this section are from Roman copies, the originals being lost.

The most interesting exhibit are the groups from the two pediments of the temple of Zeus at Olympia. These statues were found in a mutilated condition and with many parts missing. The casts show them complete, as restored. The decoration of the metopes of the friezes illustrate the twelve labours of Herakles. Five of these are cast.

The Great, or Hellenic, period of Greek art may be considered to run from 450 to 380 B. C. It was the period of Athenian ascendancy, the age of Pericles. The Parthenon is the monument which preserves the genius of Pheidias, for although it is not supposed that he himself executed its sculptures, his influence dominated the passionless majesty, the largeness and grandeur in the masses, and the highest type of beauty in the forms, which characterize such parts of the pedimental groups, of the metopes, and of the frieze of the cella, which have been preserved.

The *chryselephantine* (gold and ivory) statue of Athene, which Pheidias himself made for the interior of the Parthenon, is lost, but many copies have been made which suggest the original. The most

popular of the Athene statues is the "Minerva Medici" (cast 567) which may come nearest to the original.

Sculptures from other temples in Attica and elsewhere show the elements of excellence by which the Pheidian school carried Greek art to a perfection which made its best products unrivalled.

Polykleitos of Argos and Myron of Athens were fellow-pupils with Pheidias of Ageladas, and they contributed most to this condition. Pliny says that Myron was not considered successful in expressing sentiment or passion, and that in his art treatment there was much of the stiffness of the early schools. A Roman copy of his famous Diskobolos does not bear out the ancient critic. The statue is full of action, even to exaggeration. There is a peculiar expression, very true to nature, given in the dragging of the left leg, or rather foot, of which the toes are bent, showing their underside.

The ancient critics regarded the works of Polykleitos with greater favour, Cicero admitting them to be of a higher quality — "indeed, well-nigh perfect." His work is noted for the great care and perfection of its finish, but the frequent repetition of the same attitude in his statues detracts somewhat of high encomium. His "Doryphoros," or Lance-bearer, is so perfect in its proportions that Pliny already referred to it as a rule or standard

of art. A "Head of Kronos," the so-called "Bor-chese Achilles," and a large number of grave monuments belong to this period.

The school of Praxiteles, Skopas, and Lysippos is distinguished from the Pheidian school in that sculpture addressed itself more directly to the senses by more voluptuous execution. The aim was not so much to elevate and instruct as to please, whereby the art left its higher and noble purpose. There was greater prominence given to exquisite manipulation. Praxiteles was the first to carve the female nude. Skopas excelled in the rendering of passionate emotion. Lysippos was eminent for his greater elegance. He it was of whom it was said: "Others show men as they are, he as they appear to be." There was much attention paid to characteristic detail. In this period the first portrait statues are found, while those of the deities have no longer the impersonality and immutability of the Pheidian age, but assume human characteristics.

His "Hermes," and the "Aphrodite of Knidos," with its harmonious rhythm of lines and subtle flow of contours, are the most famous examples of Praxiteles — although the Venus is only one of many copies that had been made of his original, which was burned in Constantinople in the 5th century. The "Satyr," which inspired Hawthorne's Marble Faun, is probably also from his hand, and

44 The Art of the Metropolitan Museum

it may be a copy of the work concerning which Pausanias tells us the following story. Phryne, a beautiful courtesan, and his favourite model, was desirous to possess a work of Praxiteles, and when she was permitted by the sculptor to make a choice she used a stratagem to discover which sculpture the master himself prized highest. One day she sent a servant in haste to the sculptor to tell him that his workshop was in flames, and Praxiteles rushed out, exclaiming that "all was lost if his Satyr and Cupid were not saved." Phryne chose the Cupid, which is now lost, although an adaptation of this statue, called the "Eros of the Vatican" (cast 704), made a few centuries later, gives an idea what it must have been.

The "Apollo Sauroktonos," a youthful Apollo in the act of killing a lizard, is a composition of agreeable lines, great purity of form, and appropriate expression, but can hardly have been a faithful copy, since it is scarcely of so full and rich a character as might be expected in a work by Praxiteles.

Of the celebrated group "Niobe and her Children," in the Uffizi of Florence, Niobe and her youngest daughter are shown. This is in the style of Klopas, but probably cast from a poor copy. The "Colossal Female Head" (cast 724) may possibly be a fragment of the original Niobe, since it is markedly superior.

Lysippos, of Sicyon, worked chiefly if not entirely in bronze, and is said by Pliny to have executed as many as six hundred and ten statues. He united all the necessary attention to characteristic details with that generalization which constitutes a fine style. The estimate in which he was held by Alexander the Great is voiced by Pliny, who tells us that "Alexander issued an edict that no artist but Apelles should paint him, Pyrgoteles engrave gems of him, or Lysippos make statues in brass (bronze) of him."

The "Apoxyomenos," a youth scraping his body with a strygil, is the only work in the collection which is supposed to be originally by Lysippos, although in the section of the Hellenistic period, further on, there is a cast of a small bronze "Herakles with the Apple of the Hesperides" (cast 840) which many authorities think it not improbable to be an original work of this great master.

Sculptures from the Temple of Artemis, at Ephesos, and from the Mausoleum at Halikarnassos — the magnificent tomb erected by Artemisia in memory of her husband Mausolus of Caria — belong to this period.

The "Venus of Melos," of the Louvre, is placed also in this section, although its unknown author belongs more properly to the later Hellenistic period.

This Hellenistic period, from the death of Alexander the Great (323 B. C.) to the fall of Egypt (30 B. C.), is the last period of Greek sculpture, and did not preserve the impress of genius, the seal of true and original impulse. Decline became gradually manifest by mannerism instead of style, by imitation, or bad innovation. It was no longer a true Hellenic age. Asia Minor had risen in political importance over Athens, and the schools of Pergamon, Ephesos, and Rhodes overshadowed the minor Grecian artists.

The most noteworthy monument of the school of Pergamon is "The Dying Gaul," formerly called "The Dying Gladiator," which is in the Capitoline Museum of Rome. The "Nike of Samothrake," the "Apollo of the Belvedere," the "Torso of the Belvedere," — a fragment of a statue of Herakles, by Apollonios of Athens (first century B. C.), — the "Laokoön Group" of the second century B. C., and the "Borghese Warrior," by Agasias of Ephesos, are the most famous remains of the Hellenistic period, and show yet the late continuance of a school of good sculpture. A large number of other casts, however, elucidate the statements made concerning the weakening of artistic grasp, although accompanied by consummate skill and fertility of invention.

The Roman period of the first four centuries

A. D. declares an absence of ideal beauty. There is no refinement of selection, on the other hand unconcentrated composition, without grandeur of design in mass and breadth.

Rome had conquered Greece, still Hellenism imposed its culture on the conquerors. But not in the vigorous, independent manner as of yore—the transplanted art had the stamp of servitude. Only in that which became distinctly Roman its sculptors excelled, that is in the glorification of Roman conquests, and the realistic portraiture intended to flatter the self-esteem of their leaders.

The largest and most typical product of the Augustan age is not represented here, possibly owing to the difficulty of casting a complicated group of a straggling character of design. This is the “Toro Farnese,” in marble, and now in the Borbonico of Naples. It represents Zethus and Amphion tying Dirce to the horns of a wild bull. The three principal figures are of heroic size, with the rearing and infuriated animal forming the apex of the composition. The forms are of a fine general type, the heads are treated in the manner of the best schools, and the drapery of Dirce, which covers the figure from the hips downward, is in a good style. Although Winckelman ascribed it to the school of Lysippos, it is more probably a Roman work with Greek imitations, for none of

the ancient writers mentions this important group, which is the most extensive work in marble known.

The talent of the artists of this age is shown in the busts and statues of the Emperors, especially in the statue of the favourite Antinous (cast 984). But after the glories of Greece even these form an insipid aftermath.

The most important part of this section is formed by the reproductions of the bronze sculptures found in the famous villa at Herculaneum. These bronzes were excellently preserved, because Herculaneum was deeply buried under mud at the first eruption of Vesuvius, the hot lava covering the locality at later eruptions. These bronzes are all of the Roman period, except the archaic head of Apollo (No. 1021) and the bust of a youth (No. 1037). Most of the busts are portraits, while the statues are Roman copies of Greek work.

Reproductions of a large number of statuettes and other small objects, from the archaic to the Roman periods, are displayed, the most noted being the famous "Portland Vase," in which the figures of the relief are cut in cameo style from a thin coating of white biscuit laid over the dark blue glass of the vase itself.

The large Central Hall contains a number of casts of architectural details, such as capitals of pillars, cornices, antefixes, waterspouts, mouldings,

etc. The "Porch of the Maidens," of the Erechtheion from the Akropolis, is of great interest. The model of the Pantheon is also found here, as well as the model of the Arch of Constantine. The Pantheon was first built by the Consul Marcus Agrippa, in 27 B. C., and entirely reconstructed by the Emperor Hadrian in 120-124 A. D. The model of the building is as it has been generally accepted by archæologists, with exception of the sculptures, which are introduced to suggest the general appearance of the original temple.

There are but few remnants of the Art of the Middle Ages. Some carvings of the fifth century, of early Christian art, and of the later developed Byzantine art, and architectural details in the so-called Romanesque section bring us to the birth of the Gothic, rich in its decorative carving and sculpture. Cathedrals, churches, palaces and public buildings were adorned, all with a distinct aim, which was the cause of the growth, but also of the ultimate sterility of art—the service of the Church. The earliest sculpture presents a character of extreme rudeness and coarseness. Its application alone gave it value among the simple and primitive Christian flock. It received a sort of superstitious veneration from an uncultivated population which resented any innovations. An interesting example of this Mediæval art is a cast of the famous

cross of Muiredach, at Monasterboice, in Ireland, one of the finest examples of this class of Celtic sculpture. The shaft is divided into compartments which contain sculptured figures or animals, and symbolical tracery. It dates probably from about the tenth century A. D.

The first artist whose works arrest attention for the real art feeling they exhibit is Niccolo Pisano, whose pulpit in the Siena Cathedral (cast 1810) is the best representation of his varied talents. A sculptor of considerable power was Andrea Orcagna, who executed various works in Florence in the middle of the fourteenth century. Some of these are still preserved in the small chapel or oratory of Or San Michele, and justify the praise that has been accorded to this artist. His style partook of the dry and minute character of the early school, but he was superior to many of his contemporaries in his bolder treatment of drapery (see cast 1802 A.).

Not until the 15th century do we find a Renaissance of artistic invention and individual conception. The manner in which Renaissance architecture and ornament developed in the various countries of Europe presents a fascinating study. Each style originated in the various operations of natural conditions, with an evolution of its own, dominated by local or racial conditions. Reason

and commonsense, usefulness as well as the decorative instinct, were the factors. But when these were neglected — when an arbitrary decree of fashion, or the development of a new fanciful taste became the criterion by which buildings were judged — architecture fell.

The casts of the Renaissance Sculpture are as complete as those of the Greeks, although the arrangement is not nearly as systematic. A great advantage, however, is found in the grouping of the works of each artist as near together as practicable.

Taking an historical survey we must first notice the work of Lorenzo Ghiberti (1378-1455), whose gates of the Baptistery at Florence (cast 2306) form one of the most remarkable productions in sculpture, which Michelangelo is said to have declared, that they were “worthy to be the gates of Paradise.” It is no wonder that this work should have produced a great impression at the time it was executed, for it seemed to be the sudden opening of an entirely new treatment of sculpture. The subjects are biblical scenes, in relief, the conception bordering on mysticism. The arrangement is picturesque, with bold originality of design, appropriate expression in the figures, beauty of forms, and especially the graceful arrangement and flow of the draperies.

This work is so exceptional that it may be permitted to point out a few of the defects which make it fall short of pure sculpture. The number of small parts and of unimportant details, and the crowding together of figures, trees and shrubs, and animals tend to confuse the composition and disturb the attention. It is inclined to the dangerous tendency to show executive power — a not uncommon ambition in inexperienced sculptors. Ghiberti also fell into the error of transcending the limits of sculpture, which has to do only with form, in an endeavour to show perspective by remote, diminishing figures and retiring scenery. It is easy to recognize in this the influence of the *orefici* or goldsmiths, who demanded such minute details in the embellishment of caskets, cups, etc. To apply this to larger works made Ghiberti fall short of perfection. Vasari gives an entertaining account of the competition among sculptors for the design of these doors in which the youthful Ghiberti was victorious.

While in this Central Court attention should be called to the large collection of photographs of architectural and sculptural subjects which are placed in cases on the floor for free examination and study, and from which the visitor may derive much pleasure and profit.

The next sculptor who claims our attention is

Donatello (1386-1466). His work extends from *relievo stacciato*, or *bassissimo rilievo*, in which the delicate effect of drawing pure and simple is united with the finely graduated tones of modelling, to the monumental equestrian statue of Gattamelata, the Venetian General, which stands in the Piazza del Santo, Padua (cast 2281). In his statues there appears a degree of exaggeration and mannerism, which may have been caused by his desire to avoid the timid and undecided execution of the earlier artists, and so far it is an indication of original power. This occurs chiefly in the bendings of the wrists, and in the articulations of the bones. His "Judith and Holofernes" is a case in point, although this melodramatic tendency may also be seen in his "St. George" (cast 2283) and his "David with the Head of Goliath" (cast 2286). His relief of "Children Dancing," in the Galleria, Florence, is one of his most effective reliefs.

Of Brunelleschi (1377-1446), the architect of the Pitti Palace, and Donatello's chum, there is a fair relief (cast 2252). The work of Jacopo della Quercia (1374-1438) should be studied, as he, with Ghiberti and Donatello formed the triumvirate which dominated the art of the first half of the 15th century.

The Della Robbias, Luca (1400-1482), and Andrea (1435-1525) are famous for their religious

groups in high relief. They covered the terra cotta throughout with a lustrous glaze, of their own invention, parts of the figures being more or less coloured. Many of their compositions are enclosed in a framework of elaborate design, consisting of fruits and flowers, gracefully entwined and bound together by ribbons, which are inscribed with mottoes or texts. Usually these are coloured black, blue, green and yellow, in a conventional manner, without any thought of naturalness. Luca's Organ Gallery (cast 2371) still remains the finest and most characteristic of his achievements, while Andrea's "Annunciation" (cast 2359) has never been treated with greater loveliness or charm.

Andrea Verrocchio (1436-1488) is the author of several works preserved at Florence. He is not only distinguished for having been the teacher of Leonardo da Vinci, and of Pietro Perugino, the master of Raphael — for he applied himself to painting in his earlier years — but his sculptures possess great strength, a large style, and a bold use of the human form, though at the sacrifice of feeling. His equestrian statue of the Venetian General Colleoni (cast 2398) rivals that of Donatello — horse and rider seem actually alive and in movement. His "Boy with a Fish" (cast 2400) is our first introduction to the realistic type of child.

The most powerful genius of this period was

Michelangelo (1475-1564). His broad and simple lines give solidity and force with vigorous invention. The artistic power of this great master effected a total revolution in style, which has stamped his art with a character exclusively its own, and which has been happily and expressively termed "*di Michel Agnol' la terribil' via.*" Rude and unpleasing as his figures sometimes may be, they are never petty or ordinary; and in the essential qualities of sculpture, equilibrium, justness of movement, the exact balance of the masses, order, he is absolutely classic, the most classic of all modern masters.

The "Pieta" (cast 2322) is the only work which he signed, because when completed it was ascribed to Christoforo Solari, a Lombard sculptor. The group abounds with the deepest pathos, and displays the most perfect alliance between art and Christianity. It is the boundary stone of the Quattrocento. Its devotional spirit marks its connection with the art of the past, while its anatomical precision and masterly treatment connect it with that of the future. Carved when Michelangelo was twenty-four years old, it signalizes the first stage of his development. The "Moses" (cast 2316) and the "Bound Captives" (casts 2317, 2318) were designed for the tomb of Pope Julius II. The Moses has a grandiose aspect, expressing a

majestic calm, and breathing the authority of him who has talked alone with God within the clouds on Sinai. Of the Captives, the sleeping prisoner may be said to fix the master's standard of masculine beauty. The "Medici Tombs" (casts 2314, 2315) beggar description. It is idle to apply here the rigid rules of realism. The attitudes are distorted and almost impossible, and yet one is overwhelmed with the thought that in the four figures, Night and Day, Evening and Dawn, he is confronted with the weight of the unexplained mystery of life. It is even to be questioned whether the apparently unfinished condition was not intentional, even as they are they convey the thought of the violent struggles of humanity, oft unsolved and uncompleted. The statues of Giuliano and of Lorenzo are interpretations of character, particularly of Lorenzo, *Il Pensieroso* — they represent the art of sculpture carried to its highest pitch of grandeur.

His contemporary Sansovino (1486-1570) shows already the coming decadence. His "Faun and Bacchus" (cast 2429) is a little weak in style and affected in expression, but still showing a refined feeling for form and great delicacy of execution.

Benvenuto Cellini, (1500-1571), the goldsmith and sculptor, indicates still further the trend of art. His "Perseus beheading Medusa" (cast

2256) is theatrical to a degree. The figure is heroic size, entirely naked, but having on its head the picturesque winged helmet of Hermes, and the *falaria*, or wings, are attached by sandals to his ankles. In his left hand, stretched out before him, he holds the bleeding head of Medusa, whose body is lying at his feet; in the other he grasps the peculiarly formed falchion or sword, called by the Greeks *harpè*. Although the figures are overcharged, the work is bold in conception and has power of execution.

Giovanni da Bologna (1529-1608) is the only sculptor of considerable note, who shows the decline of sculpture at the end of the 16th century by its love of display, a desire to astonish by bold and skilful ingenuity, and a preference for the mechanical above the nobler objects of the art. Fertile imagination, uncontrolled, gave a tendency to florid and insincere treatment. Giovanni's statue of Mercury, in the Bargello, Florence, (cast 2422), is conceived in the true spirit of poetry. The action is buoyant and full of energy, and the form light and graceful. It may be added that the mode of indicating that the god is borne by the winds — one foot being supported by expanding rays (but very material, and like a bundle of sticks) issuing from the puffed-out cheeks, or rather mouth, of a zephyr, whose head only is shown —

is a conceit quite in keeping with the fancy of the age. This *bravura* of style came to its culmination in Bernini, whose "Apollo and Daphne" goes beyond the limits of true art. But neither this nor other works of the decadence are shown.

The man who a century and a half later might have rescued Italian sculpture from the Bernini influence was Antonio Canova (1757-1822). His "Theseus" and his "Daedalus and Icarus" gave promise of a return to classic example, but he appears gradually to have been seduced from his early simplicity by the fascination of highly-wrought execution. The original plaster model of his "Cupid and Psyche" (No. 2438) is preserved here.

Turning from Italian sculpture we should notice the work of Jean Goujon (1510-1572), of France. His style was evidently founded on the mixed principles of the Italian school of the time, but his talent was great enough to stamp him as "the first modern French sculptor." His reliefs of the "Innocents Fountain" (cast 2485 A-D) are superbly sculptural — by no means arabesques, like much of Renaissance relief. His "Diana and the Stag," whereof the head of Diana is shown (cast 2284) is fine in line and expression.

Another French sculptor whose works illustrate the Franco-Italian style was Germain Pilon (1535-

1590). His chameleon-like imitativeness evinces a lack of personal force, although his work is always graceful and decorative (casts 2494-2498).

Of the 18th century French sculptors we must single out Houdon (1741-1828). One of the works on which his fame chiefly rests is his unequalled statue of Voltaire, the head of which is reproduced (cast 2506). It shows a masterly combination of strength with style; the physiognomy, the pose are marvellously characteristic.

Casts from the works of German sculptors, none of great significance, and a few Flemish examples, conclude this survey of sculpture up to the 19th century.

CHAPTER IV

SCULPTURE

THE department of original sculpture virtually begins where the department of casts of sculpture leaves off. It is, however, in embryonic state, the objects not even being gathered together in one hall, but placed here and there in handy corners.

With a few exceptions of earlier original work the sculptures of the Museum reveal the temper and life of the present day. Some are vapid, others imitative or declamatory, or again they are filled with the beauty of material or literary suggestiveness. Modern sculpture may not have the deep historical and deep ethical significance of classic times, much of it still unfolds latent harmonies, and its communications, expressed in familiar physical forms, are simple and direct.

The far superiority of the original over the cast is apparent in the few early originals that are shown. None of these is of supreme importance, or rather, is by a supreme master, yet the comparison insists how in the plaster reproduction the

change of material has disturbed the subtlety of the author's creation.

We find first a bronze bust of Pope Innocent X at top of the staircase, attributed to Alessandro Algardi. The bust is a life-size portrait of the Pope, with carlotte on the head, and an embroidered cape around the shoulders, the design of the embroidery embracing the olive branches, dove and fleur-de-lis of the Panfili family of which he was a member. The face is bearded, a kindly thoughtful look rests on the brow and in the eyes, while the mouth is firmly set. It has the appearance of being a good portrait, and must have been made by a man belonging to the 17th century of Italian decadence.

Nino Pisano belonged to that great family of sculptors, the Pisani, who in the 14th century retained, despite the Gothic influences under which they wrought, much of the grace and delicacy of the earlier period. His "Statue of Temperance" is unusually restrained, for Nino was better known for gayer subjects.

The Hoentschel Collection contains some original examples of the wood sculpture of the Gothic period in France from the 12th to the 15th century. The severe composition proclaims their use for architectural adornment. They serve as records of the temporal style, without the characteristics that would influence modern aspirations. It is a curious

fact, and worthy to be noticed that when Gothic architecture reached its culminating point in the perfection of the so-called Pointed and Decorated styles, the sculptor, associated with it accessorially, should with respect to beauty of form and technical excellence, have been in a state of *quasi* barbarism and rudeness. Sculpture at the time was under the dominance of the Church, as may be seen in the majority of statues that bear the realistic impress of consecrated misery. This dominance can scarcely, however, be reconciled to the fanciful combinations so often met with in the ornaments and accessories of Gothic architecture — the unmeaning, however decorative, crockets and finials; the squeezing of figures of saints and others standing in horizontal and curved sunk mouldings; the employment of the human head and face as brackets for supporting heavy weights; to say nothing of the irreverent use often made of monks and other ecclesiastical characters, mixed up with nondescript monsters to act, with widely opened mouths, as gargoyles or draining pipes to throw off the water from the roofs of buildings. The use of sculpture for such purposes naturally resulted in arresting development and pushing back the canons of classic art.

Two stone statues of the 15th century, one of St. Catherine, the other of a burgher, are early French. A marble statuette "Sleeping Venus," by

Canova, is in the style of his Cupid cast; while the marble bust "The Vestal" by the much overrated Dane Thorwaldsen, is in the late 18th century Academic manner.

AMERICAN SCULPTURE

An excellent beginning has been made in bringing together a collection of the works of American Sculptors. Most of these, indeed, are small examples suitable for household decoration, and as such may be instructive to American art lovers in their search for plastic works, for they surely excel much that is produced in other lands. A few larger pieces, however, reveal the aspirations of the native artist, and also indicate the national spirit and the personal note far more than has been the case with the American painters — although there are signs of improvement among these.

The marble statues by W. W. Story are in pure academic style. There is a punctilious neatness and regulation about them which impresses one with the perfect propriety of the subjects. Even the features are illustrative in a literary sense. "Medea Meditating the Murder of her Children" bears the tablet on its brow. "Cleopatra" is a figure filled with the neo-classicism of David — yet all of Story's work lacks the compelling note, and leaves us as cold as the marble of which it is formed. The "Antigone

Pouring Libations at the Tomb of Polynics," by William H. Rinehart, is of the same order.

With slightly more of human interest did Hiram Powers infuse his work. His "Fisher Boy" is mediocre, but the nude "California" was wrought with the artist's imagination in complete accord with the old Greek ideal of abstract beauty. The quivering contour, flowerlike and fragrant, is produced by firm modelling. Some work by Thomas Crawford, the sculptor of "Liberty" on the dome of the Capitol in Washington, bears the early academic earmarks.

Olin L. Warner was one of the first to allow the quality of imagination to control the rigid, academic restraint. His portrait bust of Daniel Cottier is a magnificent example of portraiture in that it conveys not only the impression of being a likeness but a type, and imbued with life. As profoundly convincing as human documents are his plaques of portraits of Indian Chiefs. These are studies of Indian types such as have well-nigh disappeared. The aboriginal traits of determination and noble reserve in these faces are not obliterated by the contaminating traces of the red man's association with so-called civilization.

Little is shown of the foremost master of American Sculpture, Augustus Saint-Gaudens, who con-

tributed measurably much to resuscitate the slavish dependence upon the Italian Renaissance into a vigorous, national feeling. We find here, however, replicas of three low-reliefs of children, which are among the best and most characteristic of Saint-Gaudens' productions. The one of the children of Jacob H. Schiff, a girl and a boy hand in hand, accompanied by a wolf-hound, is a magnificent product, not only in technique, but in the note of human feeling that pervades it.

Some of the younger men have indicated their proficiency in the larger element of design, the disposition of the mass, combined with suavity of outlines, changing planes of flesh, and free play of muscular movement. George Gray Barnard's marble group, "I feel Two Natures Struggling within Me," is dominating by its sheer intensity and creative energy. It is thought visualized, a Titanic dream of struggle that draws us away from every day humdrum life. It is a work of striking originality and divergence.

Not that the sculptor solves the riddle he propounds. The heroic figures are twin brothers, nor does he indicate which is which. The momentary triumph of one, not a whit more prepossessing than the other, leaves us in doubt whether right is triumphing at the time, and yet — such is the potent

spirit of the artist's genius that not a suggestion of modern pessimism despoils the inspiring contemplation.

Paul Wayland Bartlett's "The Bohemian," a man teaching a bear-cub to dance, has the same ruggedness of modelling and structural expression.

A bronze group, "Primitive Man," is by Edgar Walter, a Californian sculptor. The strongly modelled, muscular figure of a man holds a bear-cub by the scruff of the neck. The poise is well-balanced and natural, with a neo-classic adherence to detail in execution.

The Boston squabble about placing the "Bacchante," by Frederick MacMonnies, in the Court of the Public Library, resulted in its finding a resting place in the Metropolitan Museum. The Boston Trustees were perfectly correct in their view that this statue, expressive of playful paganism, was not a proper ornament for the retired shades of their Court, nor furnishing the symbolism of true inspiration of browsing litterateurs.

It is a sculpture which is truly modern in its conception. There is not a trace of classic decorum or restraint. The joyful abandon of the vinous priestess, the solid contour, and the suppleness of movement are masterfully shown. Replicas of his two bronze groups, the "Horse-Tamers," that grace the Brooklyn Park Entrance, have a dashing, florid



THE MARES OF DIOMEDES.
By Gutzon Borglum.

spirit that speak of the love of freedom and wild action, and thrill us with their superabundant vitality.

Equally spirited is the fine group by Gutzon Borglum, "The Mares of Diomedes," in which the fury of the high-strung steeds is manifest. The modelling is excellent, and it is in every way effective. The expression of eager straining of the ferocious man-eaters is admirably set forth. Borglum has given movement and instantaneous significance to this sculpture.

A statuette of Ruskin, by the same sculptor, evinces the broad thought with which he approaches his subjects. Nothing could be in more striking contrast — the mad stampede of the tumbling mass of horses, and this quiet dignified repose of the writer and thinker. Apparently sketchy, it has all the comprehensiveness of execution that makes one forget medium and size, and only regard the intimate revelation of a human character.

His brother, Solon Borglum's groups, "Bulls Fighting" and "On the Borders of White Man's Land," are echoes of Western life, which is the inspiration of much in our national sculpture. We find it in E. D. Palmer's "Indian Maiden" and "White Captive"; in E. W. Deming's "The Fight" and "Mutual Surprise"; in H. A. MacNeil's "Sun Vow" and "Primitive Chant," and in the groups by Frederick Remington. These last

may border on the melo-dramatic, they are vital presentments of white man or red man, from sober dignity to sordid squalor.

Several American artists are noted for their animal sculpture. Foremost among these are A. P. Proctor, Edward Kemeys, Anna V. Hyatt and F. G. M. Roth. William Rimmer, a noted lecturer and writer on the theory of art, was practically unknown as practitioner, but his "Dying Centaur" has classic proportions, and his "Fighting Lions" are equally successful.

Among the most promising of the younger artists is Janet Scudder, whose "Frog Fountain" has natural grace and ingenuity. There are several figurines, by Bessie Potter Vonnoh, that breathe a modern spirit, founded on classic study.

A fine example of realistic portraiture is D. C. French's bust of Ralph Waldo Emerson, which the philosopher himself epitomized when saying: "That is the face that I shave."

FRENCH SCULPTURE

The well-known action of the State of Virginia to procure a portrait statue of George Washington, resulted, at the instance of Thomas Jefferson and Benjamin Franklin, in the visit of Jean Antoine Houdon (1741-1828) to Mount Vernon in 1785. From casts then taken of Washington's face, and

measurements of his figure, Houdon made the statue which is now in the Rotunda of the Capitol at Richmond, and is regarded as the best representation of the face and figure of Washington. A replica of this statue is found in the Museum, together with one of the several busts which Houdon made from the original masks.

A marble bust of Franklin by Houdon is in the same grand style in which he made his bust of Molière — the personal interest accentuates every detail of physiognomy.

Antoine Louis Barye (1796-1875) has a place in the history of art more nearly unique, perhaps, than that of any of the great artists. He has been called the Michelangelo of the animal kingdom. He has given us animals, motionless and at rest, or in movement and tense attitude. The forms offer an harmonious union of anatomical truth and artistic truth — his prime tenet being to produce idealized naturalism. Barye's choice of bronze as his medium was intentional, since the tenacity of bronze allows of freer outline with but small supports, and the outline, the drawing was the chief object of his style.

A cast of one of Barye's masterpieces, "Lion Crushing a Serpent," was presented to the Museum by the French Government. The original stands in the Tuileries Gardens. It is a comparatively early

work, being first exhibited at the Salon of 1833. The details of the group are not so broadly handled as in Barye's later work, and the composition is somewhat confused, but it is full of energy and realism. We do not see here the circus lion with his bowling-ball, but a snarling, bristling, ferocious beast of prey, pinning under his claws the writhing reptile. The bronze "Centaur and the Lapithae" is a group imbued with the Greek sentiment and character, while it has all the life and warmth of modern work. In the "Crocodile and Antelope" one almost smells the menagerie, its vivid vitality compelling attention. As realistic and as powerful a group is the "Tiger Devouring a Gazelle."

Properly belonging to the examples of modern French sculpture are some casts of the work of Paul Dubois (1829-1905). Dubois was a personality of very positive idiosyncrasy, and may be regarded to have been the strongest of the academic group of French sculptors. His statue of a "Florentine Singer" is a conventional conception, faultlessly executed. He was a follower of the Renaissance spirit of perfect workmanship of detail, to which idealism was subjected. Hence his portrait busts lack the subjective spirit, although objectively they are flawless.

A marble statue "Ariadne," by Aimé-Millet, is in the same perfect academic style, over-careful in



L'ÂGE D'AIRIN.
By Rodin.

execution, and regarded as complete by the Philistine.

The latest modern French effort is seen in two statuettes by Leo Laporte Blairsy, "Laitière de Bruges," and "Les Rameaux."

Fortunately we find here the two greatest men in the new movement in Sculpture represented by original work — Rodin and Dallou.

Rodin's revolt against the accepted convention of sculpture may be likened to the romanticist revolt of Géricault and Delacroix against David and Ingres — the revolt of nature against classified canons.

The first pass in the duel between Rodin and the aesthetic tastes of literary drapers and haberdashers was made when his "L' Âge d'Airain" was exhibited at the Salon of 1877. The character of the modelling of this statue was so unusual, and its general effect so lifelike that some members of the jury suspected that it was not a genuine piece of sculpture, but a reproduction from moulds pressed on the living model, and, therefore, not entitled to admission. The possibility of greater genius and a more consummate artist arising outside of their own little coterie, never entered the head of these sapient jurymen. The statue was well-nigh refused admission, and only the insistence of Adrian Gaudex and Edmund Turquet prevented this. A replica of this "Bronze Age" — which the French government

bought and placed in the Luxembourg — has now an honoured place here at the foot of the grand stairway.

One of Rodin's latest works, a marble, "The Hand of God," is a huge hand modelled with all the science of an anatomist, physiologist, and necromancer combined, and all the art the sculptor can show in fashioning the whole body. In the palm is a miniature Adam and Eve revolving from the clay that serves to make them. The head of his much praised and much reviled "John the Baptist" is also shown in bronze.

It is difficult to explain clearly and concisely the oft vague gropings of an artist's mind. It may, therefore, only be suggested that the reason Rodin often leaves so much of the unfinished block, and does not give the outline free is, as he himself has said, "that sculpture is the art of the hole and the lump, not of clear, well-smoothed figures. Finish kills vitality." Rodin is a profound student of light and shade, and by deliberate amplification of the surfaces of his statues, avoiding dryness and harshness of outline, he secures a radiancy of luminosity. He handles values in clay, as a painter does his tones. His work reminds one most of Rembrandt's chiaroscuro, which creates the illusion of reality. The most typical example of this is his own favourite work, "The Thinker," which is shown here in

plaster cast. Although the pose is distorted and unnatural, it represents with psychological exactness the emotion of being oppressed and almost overmastered by the workings of the brain. Whatever canting terms blind prejudice hurls at the man who broke with convention, he will never be called insignificant or mediocre. He is a master among men.

The only sculptor who comes near to Rodin in eminence is Jules Dalou. His aversion to convention is scarcely less uncompromising. There is, however, less of a note of melancholy in his realism, so often found in Rodin. His vivacity excludes the pathetic. He cares for the essence of life, less for its phenomena. His "Maternal Love," and the statuettes "Bather Crouching" and "Bather Sitting" show how full of colour, how exuberant in nuances his work may be. It is to be regretted that, having less of the defiant resistancy of Rodin, his decorative instinct is of late drawing him somewhat into the slur of the modern art movement that is so much like the Renaissance when the Venetians had become supreme.

ENGLISH SCULPTURE

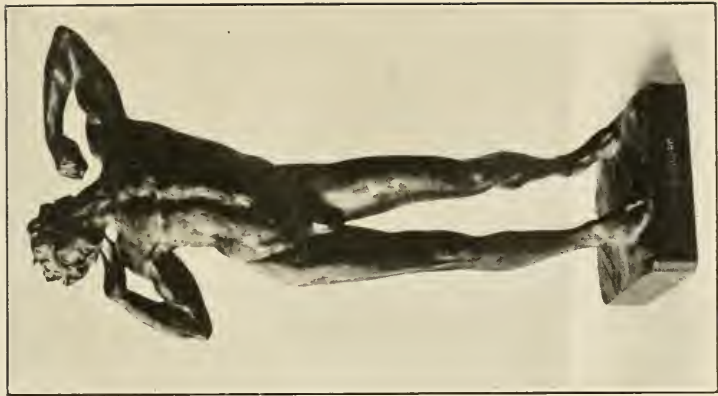
The English bronze statuettes, in the gallery above the Central Court, all represent the human figure, and express delicacy and charm, thoroughly imbued with French taste — but not the massive

style of Rodin and his followers. Most of these bronzes are pretty, *mignonne*. Thomas Brock's "Eve" is a very graceful embodiment of adolescence. Alfred Drury, E. Onslow Ford and Alfred Gilbert are represented, while Lord Leighton's "Needless Alarm" and his "Sluggard" — which was called at first "The Athlete Resting" — are characteristic of the national thought and feeling for dignified respectability. The slack-water period of English art, as year by year demonstrated in the Royal Academy exhibitions, has not yet been stirred by an upheaval of originality. The inevitable result is that decorous, accepted ideas become jaded, hackneyed, artificial — until the exhilaration of discovery shall shake intellectual slothfulness by spontaneous inspiration.

The marble group by Arthur Lewin-Funcke, "Mother," is a fine example of the modern academic school of Germany, which in high finish and a certain sweetly flowing line possesses more sensuous charm than vigorous thought.



MOTHER.
By Arthur Lewin-Funcke.



THE SLUGGARD.
By Lord Frederick Leighton.

CHAPTER V

THE DRAWINGS

A PROPER introduction to the discussion of the paintings in the Metropolitan Museum may be considered a look at the fast increasing collection of Drawings, Etchings and Engravings.

Drawing is the foundation of all artistic expression. It is the skeleton on which the composition hangs, to be clothed with the artist's conception — his skill and his *begeisterung*.

If all the words of language are in the dictionary, eloquence is only in the soul of the writer; and if all truths are in nature, the elements of expression must thence be drawn by the artist to the triumph of the sentiment that animates him. And no form of art expression so spontaneously conveys the tempo of the artist's heartbeats as the ready line and curve put on paper by pen or crayon or etching-needle. It may be a short-hand note of his artistic impulse, or an elaborately executed composition — in drawings we find the initiative of artistic creation.

Over a thousand of such inspiring sheets form

the collection of the Metropolitan — some of supreme mastery, others dainty tit-bits for the epicurean connoisseur.

Although drawings by the Italian Primitives are becoming exceedingly scarce, there are several of these to be seen, as well as sheets that come from the later Renaissance painters. The Dutch school is rich in examples, while the French and British masters are well represented. The Spanish, German and other schools are not neglected.

An anonymous drawing of the end of the 15th century shows the Mantegna influence on the North Italian schools. A study of trees, in pen and ink, which used to be attributed to Giorgione, is more likely of Titian's earlier years. The drawing of these trees has finer quality, freer and more vital line than those in another landscape by Titian's close imitator, Domenico Campagnola, also found here. A black-chalk head of a bearded old man is by Cesare da Cesto; on the reverse of the sheet is another head of a younger man. The drawing displays Raphael's influence, and was apparently made after da Cesto had left Leonardo da Vinci and Milan, and had come under the influence of the greater master.

Giovanni Francesco Barbieri, called Guercino, was strongly influenced by Titian. This is seen in the sketch of his painting of "St. William of Bur-

gundy taking the habit of an Anchorite at the hands of St. Bernard," which is in Bologna. It has a brilliant improvised quality, and a skilful distribution of light and shade. His other drawing, the "Adoration of the Magi," is more elaborate and complete.

A sketch of "Peasants and Cattle" in a romantic landscape, is assigned to Francesco Bassano. It is drawn with great refinement and taste, and with a genuinely pictorial sense of the value of tone. A sheet containing a head of a youth, together with a study for a composition that might illustrate Esther before Ahasuerus, must be by Leandro Bassano. The single head is entirely in his manner, but the composition must have been merely an attempt to create something much in vogue in his lifetime.

Of Giovanni Benedetto Castiglione there are some drawings in gouache, some in varnished tempera, which fully declare his excellent draughtsmanship of animals. He had caught from van Dyck, when the Fleming visited Genoa, some of the Rubens characteristics which van Dyck then practised — a certain robustness and brilliancy.

The idea of a large Bacchanalia, by Lorenzo Lombrino, was apparently cribbed from Mantegna's well-known engraving of the Wine-fat. It shows clever technical excellence, but the artist lacked

originative power, as demonstrated in his other works here, which all bear the cachet of someone else. There are also drawings by Parmigiano and by Annibale Carracci, studies by Correggio, Perugino and Tiepolo, and sheets that must have come from the studio of Raphael as the work of his pupils.

The ideal draughtsman, as he was the king of etchers, was Rembrandt. Not because of impeccable correctness of truly adjusted lines, but because of the eloquent expressiveness which he gives to each scratch. Rembrandt has never been surpassed in conveying his whole meaning with an astounding economy of means. It is seen in a pen and ink sketch of a man leading a laden camel — even the slightest indication, the most rapid and least conscious line, becomes functional and expressive. Another pen drawing, "Tobias and Sara," slightly more elaborate, is of equally definite significance. Jacob Jordaens carries out his composition more fully, it being solidly coloured in gouache. His characteristic of broad and summary handling is conspicuous in a sheet which is supposed to represent the Sacrifice at Lystra.

There are leaves from the book or board of van Goyen, van Ostade, van de Velde, Pieter Breughel, and of the humorous caricaturist of the comedy of manners of the end of the 18th century, Cornelis Troost.

Dürer's sheets may be studied, how he analyzes a figure, how he builds up his drawing bit by bit until, as a German proverb has it, "the trees prevent one seeing the forest." Dürer's work has the rugged force that is more stimulating than captivating. He has a sinewy quality that passes charm, but speaks plain truths, not with palliation.

In the French school there are silver points and chalk drawings by Alphonse LeGros, and we further note the freedom and elegance of the figures of Watteau; the movement and grace of line of a nude figure by Charles Léandre; the expressive gestures in "Les Miséreux," by Steinlin; as well as landscapes by Claude, and leaves from Calot and Ingres.

The English artists are well represented. Beginning with those of the 18th century we have three important examples of Rowlandson. Although Rowlandson was a professed caricaturist, there is largeness of conception and genuine feeling for landscape in his "Epsom on Derby Day" and in "The Review." The third sketch is more characteristic, "The Connoisseur" viewing a lady's treasures. It is a delightfully humorous pasquil.

Hoppner's drawing of a lady, seated in an attitude of sentimental distress, is an agreeable and charming expression of his art. Drawings by

Gainsborough and Constable are helpful in understanding the technique of their work.

David Wilkie, the first, in point of time, of the British anecdotal painters, has here four sketches for the well-known picture, "The Bride at her Toilet on the Day of her Wedding," which was exhibited at the Royal Academy in 1838.

William Blake's intensely imaginative style is best shown in his drawings, which are all suffused with almost incomprehensible mysticism. We need not discuss here the subjects of his creations, the *manner* in which he pictures his mental peregrinations may always be regarded as in a style of Michelangesque fortitude and elemental individuality. Several of his drawings here give evidence of the poignant and haunting quality of his genius.

John Ruskin, as is well known, had at first the ambition of becoming an artist, but early recognizing his own lack of talent in painting, he set himself up as a teacher to painters — an anomaly which has had imitators since his time. That he, nevertheless, was an exceedingly clever architectural draughtsman is shown in a large drawing of the Colonnade of the Ducal Palace at Venice. It has a nervous vitality of line and rhythm that places it among the best works of its kind. Drawings, by Turner and Cotman; studies of the draped figure, by Lord Leighton; a nude figure,

in sanguine, by Alfred Stevens, denoting his sculptural style and purity of line, may be noted, as well as the first design for the famous "Bath of Venus," by Burne-Jones. This drawing has a peculiar technique, being in dull earth-red monochrome, the light picked out in gold, which gives it a rich decorative effect. There are also sheets by Wilson, Girtin and Cozens. A portrait of Rodin is by William Rothenstein, a young English artist of considerable power.

A fine representation of the work of the needle and burin is found in a collection of etchings by Seymour-Haden, and by Whistler. Seymour-Haden's talent produces many pleasant effects outside the limitations of the commonplace; his firm surgeon's touch is his best asset as an etcher. And no one has carried suggestion and abstraction to so high a point as Whistler.

Among the few drawings and etchings by American artists the etchings by Robert Blum should be noted for their sharp delineation and velvety softness. Remarkable, however, are some half dozen drawings in coloured chalk by Arthur B. Davies. The superficial criticism raised against the work of this artist is that in his painting there is an apparent neglect of the academically correct drawn lines of the human figure — although no one will deny the potency of these ill-drawn lines.

That these vagaries of draughtsmanship are intentional preachments of the artist's ideas, and not to be ascribed to a lack of anatomical knowledge, or of skill, is shown in this series of drawings of the nude figure, which display a remarkable familiarity with the life model, to which is added the artist's own interpretation of strength, intensity, delicacy or grace.

A number of engravings and mezzotints belong to this section, which it is to be hoped will soon have sufficient space provided to be seen and appreciated in its entirety.

CHAPTER VI

THE ITALIAN PAINTINGS

THE manner in which the great majority of the paintings in the Metropolitan Museum were brought together — by miscellaneous gifts — precludes the possibility of finding here a review of the art of painting with any degree of historical completeness. Private collections are generally gathered according to the dictates of the fashion of the hour, or following personal preferences. In the majority of cases — especially in the first instance — the rules of art, historical and æsthetic, are not considered.

So we see here a preponderance of the sentimental, story-telling pictures of the 19th century; a strong representation of Munich and Dusseldorf school work; and but few of the modern Dutch, of the French luminarists, or the early Italians.

The old English, 17th century Dutch, and modern American painters are fairly well represented.

But such as there is, the best possible use has been made of the opportunities. The collections that by virtue of conditions of deed of gift must remain

intact, such as the Wolfe, the Marquand and the Hearn collections, are hung with an eye to æsthetic display in which some regard is paid to judicious grouping — the Vanderbilt collection being still open for great improvement in this respect. With the remainder of the paintings the same aim is kept in view, whereby national schools are more and more grouped together, so that even the uninitiated may already grasp the distinctive qualities of each.

The example of the Louvre and the Florence Galleries has been followed in having one room set apart — like the Salon Carré and the Tribuna — in which masterpieces of various schools are brought together, whereby may be seen the cognate relationship of the greatest works in art, no matter the period or nationality. With improving conditions in the importance of the paintings in the Museum there is a frequent change taking place in the *garniture* of Gallery XXIV.

It must be stated with gratification that after years of supine indifference as to attributions, many of the most flagrant errors in this respect have been corrected; only a few remain which a difference of judgment only may call in question.

Since the paintings are often changed from their places of hanging, but still in a measure the national schools are kept together, we will follow this national division also in our description, with a chron-

ological order of the artists represented. For obvious reasons those paintings only temporarily in loan to the Museum will in most cases be passed by; nor shall we notice all the paintings that are hung.

The Italian painters represent so many various phases of art expression that we will discuss them grouped according to schools, as well as divided by centuries. Thus we have the Primitives of the Gothic period, before 1400 A.D.; the Early Renaissance, during the 15th century; the High Renaissance of the 16th century; and after 1600, the artists of the Decadence.

A few interesting Primitives show how the art of painting was early flowering in Italy. A "Tabernacle of the Muranese school," aside from offering a fine specimen of Gothic ornament in wood carving, with flowery tracery around the niche, shows the highly finished figure of the Madonna. The wings show four Saints on a gold ground. The painting is extremely crude and suggests the work of the early Vivarini, who had kept up longest the traditions of the Byzantine school.

A primitive Tabernacle or shrine, used for decoration of a chapel, is attributed to one of the Rossi. Two *putti* are on the exterior of the doors, on the inside of which are painted Saint Catherine and Saint Francis, possibly the patron saints of two

members of the family for whom this was painted. The Madonna holding the Child is seated on a throne, an angel standing on each side in attitude of adoration. Another "Madonna and Child," by Sano di Pietro, is one of many variants by Sano or his pupils.

Very interesting is a semicircular "Madonna and Child with Donors," which, after some changes, has been finally attributed to Giovanni da Milano, who flourished between 1350 and 1380. This attribution has been confirmed by Dr. Oscar Siren, of Stockholm, the author of a work on Giotto, and the artists of the tercento.

Giovanni da Milano was of Lombard origin, as his name indicates, which is also evidenced in a slightly sentimental affectation of pose. His Florentine training gave him warmth and richness of colour, and although a Siense influence with its ornate design is apparent in the panel before us, we do not find therein the greater spirituality of the Siense school. On the contrary, Giovanni is thoroughly Florentine in the naturalistic tendency of portraying the faces, especially of the donors. This turning towards nature was to be a distinguishing mark of the Florentines who followed in the succeeding centuries.

An early Italian triptych was apparently used as a reliquary, as may be seen from the twelve small

coffers at the base originally covered by glass. The background is divided into sixteen scenes of the life of Christ. It is an interesting primitive that shows still traces of Gothic feeling, although it must probably be placed in the early part of the 15th century. The curious iconography marks its Lombard origin, at any rate from Northern Italy, while the vigorous and naïve narrative style suggests Diffidente de Ferrari. A representation of the Trinity, exceedingly rare in Italian art, although it appears among the North European miniaturists, is as three bearded men, exactly alike, seated at a table, each holding a book in one hand and blessing with the other.

Another North Italian "Madonna and Child" bears fully the characteristics of Pisanello, to whom it is attributed, whose influence predominated at Milan from 1420-1450. A reminiscent Gothic trait is the heavy green halo, which is not pure Italian, and rendering the subject an interesting problem.

An Early Renaissance painting of the Sienese school is by Giovanni di Paolo (1400-1481), who is best seen in small pictures, since he lacked the talent for large compositions. This one is entitled "Paradise," and the Elect, represented as fashionable youths and maidens of the day, walking about a Tuscan hillside, are led by an angel towards the gate of paradise, which is invisible, rays of gold

proceeding from its direction. Giovanni displays the technical perfection of surface and colour of the Sienese school, especially to be noted in his delineation of the profusion of wild violets and lilies, among which rabbits crouch and hide.

Influenced by the Central Italian school is a "Madonna Enthroned with Angels," accredited to Pietro di Domenico di Montepulciano (flourished early part 15th century). This influence, however, is only manifest in the richness and opulence of the surfaces and colour, reflecting the spirit of the capricious and voluptuous republic of Siena, by this time devoid of its early spiritual tendencies. It is seen in the workmanship of the grounds, the rich pattern of the gold chasing, and the magnificent brocade. Greater was the influence of the Northern schools upon the artist, the same which affected his contemporary Fra Angelico. The draperies are as stiff and conventional as with the Florentine master; and since this panel is dated 1421 it is well to look to the teaching of Gherardo Starnina as the prime inspiration.

Formed in the Florentine studio of Fra Filippo Lippi was Francesco Peselino (1422-1457), of whom we have a "Madonna and Child" enthroned between St. John the Baptist and St. John the Evangelist. The early death of this artist, and lack of recognition during his short life has resulted in

many of his paintings being passed under Fra Filippo's name. His work, however, is quite distinct. He has more force and less sentiment than his master, and is the stronger draughtsman. It is even apparent that Peselino must have often quitted the Fra's studio to browse in the Brancacci Chapel of the Church of the Carmine in Florence, where the noblest work was painted by Masaccio, the most powerful genius who "forcibly turned the current of art into its true course, and held up the invisible world to our gaze."

A "Man and a Woman at a Casement," formerly given to Masaccio, is more likely by another pupil of Fra Filippo Lippi's studio.

A large painting on plaster, which was cut from the wall of the Chapel of the Michelozzi Villa in Florence, represents the early Christian Church legend of St. Christopher carrying the Infant Christ, and is ascribed to Pollajuolo. It was a charming thought of the then curator of paintings to bear in mind the old superstition that whoever looked upon a painting of the Christbearer should not stumble nor fall that day. For which reason the picture was hung exactly opposite the entrance to the grand stairway in the Museum, where it is the first painting to be seen on ascending to the second floor.

Antonio Pollajuolo (1429?-1498) and his

brother Piero generally collaborated in the production of paintings, in which Antonio furnished the severe and strenuous drawing of the design, while Piero put the same into colour.

Other paintings belonging to the Florentine school are a "St. Anthony," wrongfully assigned formerly to Ghirlandajo, whose grace and strength are lacking here; and two hunting scenes of the golden age of primitive man, of a golden brown colour and full of action. They are given in the catalogue to Piero di Cosimo (1462-1521), and were likely painted for cassone fronts. A "Madonna and Child" bears all the marks of Sandro Botticelli's school with its symphony of lines, and harmony of colours.

A small but excellent example of a little-known master of the Umbrian school is a "Nativity," by Fiorenzo di Lorenzo (1440-1521), whose style was greatly influenced by the Florentines, notably Benozzo Gozzoli. This latter artist was the first to turn from the contemplative art of the early Renaissance, always serious and lofty, sometimes lugubrious, to a frankly idyllic and picturesque interpretation of Bible stories. He introduced the episodic element, and he did this in a poetic and brilliant fashion. Although he left no pupils in Florence, his visit to Umbria had considerable influence over Niccolo da Foligno, Melanzio, Bonfigli



TABERNACLE OF THE MURANESE SCHOOL.



THE NATIVITY.
By Fiorenzo di Lorenzo.

and our artist of this "Nativity." While its spirit is thoroughly in harmony with Gozzoli's manner, the landscape proclaims its Umbrian source.

Of the Lombard school there is a portrait of a lady, which formerly was assigned to Leonardo da Vinci, but now has been attributed to Leonardo's pupil Ambrogio de Predis (about 1455 — after 1506), who painted under his master's direction the replica of the "Virgin of the Rocks," in the National Gallery.

The frieze of small heads, over the doors in Gallery XXIV, originally decorated a room in a castle near Mantua, which belonged to the Gonzagas. These heads are painted in tempera, each within an archway, the perspective of which shows that they were to be seen from below, and give the portraits of celebrated persons. The English critic Herbert F. Cook assigns them to Bartolomeo Suardi, called Il Bramantino (1450-1536), from his master Bramante, the architectural rival of Michelangelo. These heads have the characteristics of Bramantino's work — his architectural setting, their purity of outline and loveliness of colour, which appealed so strongly to Raphael that he had them copied by his pupil Giulio Romano. Whether the twelve panels in the Metropolitan are the originals or these copies it will be difficult to determine. An interesting story is connected with the discovery

of these interesting plaques. Mr. H. Willett, an English gentleman of Brighton, while passing through Mantua in 1881, happened to see about thirty-six small paintings carted into town, together with a load of old lumber from the demolition of a Gonzaga shooting box in that neighbourhood. He bought them then and there, and the wreckers, thinking they were doing an English maniac, actually asked and received from him the enormous sum of \$120 for the forty paintings. Mr. Willett took these Mantuan panels to his home in Brighton, giving a few to the Victoria and Albert Museum. The manner in which the Metropolitan panels have been mounted makes them exceptionally valuable to show the decorative value of such small paintings.

The rise of the art of painting at Venice, about the middle of the quattrocento, was not until more than a century and a half after its rise at Florence, and Masaccio and Fra Angelico had died before the painters of the lagune were only just beginning to infuse some life and bloom into the old traditionary Byzantine forms, with aid derived at first, not from the Florentines and Sienese, but from the hard and crabbed notions of the neighbouring city of Padua.

One of the earliest of the Venetian painters was Giovanni Bellini (1428?-1516), the greatest painter



MADONNA AND CHILD.
By Giovanni Bellini.

in North Italy in the second half of the 15th century, as Vittore Pisano had been the greatest pioneer in the first half. Mantegna may have been more impressive and powerful, Bellini was the more versatile. His work was grand and serious, graceful and attractive, naïve and simple, as conditions required. Like every Venetian painter he had "the golden touch," but no one else had it quite so fully as he. No fear then to call the "Madonna and Child," by Bellini, the greatest Venetian work in the Museum.

In front of a dull orange-red curtain the Madonna is seated holding the Child in both hands. Bellini's divine mothers are all true to the Byzantine traditions — proud rather than tender, they hold up the Infant Christ to the people instead of clasping him to themselves; they are Christophers, Christ bearers, as has been well said, as they sit with their calm faces and their hooded mantles. Only two or three of the faces of his Madonnas are lovely, generally they are so calm as to be impassive, although with grave and simple dignity. The one before us has a somewhat insipid beauty, but the absence of all straining, either for expression, or technical handling, all being achieved without visible effort, denotes the quiet perfection which makes Bellini a master of masters. The hands here, however, are painted with greater ex-

pression than, perhaps, in any of Bellini's works. They delineate tender devotion, a caressing touch, as well as contribute to the understanding of the Madonna's type—the well-rounded right hand with the fleshy base of the thumb is in such complete harmony with the character to be read from the Madonna's features.

The peculiar pose and expression of the Child is explained by comparing this picture with another Bellini in the Académie at Venice, where the Child is seen in the same attitude; but there we find the cause of its apparent wonderment and delight, as expressed in the eyes and the half-open mouth. There the dark twilight sky is filled with cherub heads to whose voices the Child is rapturously listening. It has been well suggested that the picture before us is an earlier work, and that the Académie picture was painted later to obviate the criticism which might have been made as to the obscurity of the meaning of our picture.

In the description which Mr. Roger E. Fry made of this Bellini in the Museum Bulletin he gave a clear and concise example of what the modern science of expertism can do from internal evidence in its study of a picture. This objective science, which does not concern itself with the provenance, or records of a painting, and of which Mr. Bernard Berenson is, perhaps, the greatest exponent, counts

also in Mr. Fry one of its most accomplished practitioners.

Mr. Fry's remarks follow: "It may be of some interest to endeavour to fix approximately the date of this work and its place in the long sequence of Bellini's Madonnas. As it is painted in oil it is not likely that it can be earlier than the early part of the seventies of the 15th century, the period at which Antonello da Messina's visit to Venice first disseminated there the knowledge of the new medium; nor would the general evidence of style point to an earlier date. The early Madonnas in tempera, of which Mr. J. G. Johnson's, Mr. Theodore M. Davis's, Prince Trivulzio's and Signor Frizzoni's are the most important, all have a more intense and tragic feeling than is to be found in our example. This then belongs to the later and far larger series which beginning probably in the later seventies extend almost to the end of Bellini's life. In this later series there is a constant increase in the sensuous splendour of colour and in the research for atmospheric envelopment, but this is accompanied by a continual loss of the firmness and constructive power in the drawing.

"Now in our example the drawing, on the one hand, is still precise and firm, but, on the other, the colour is still cool and there is as yet none of that rich enveloping glow of warm light in which

Bellini bathed his late pictures, preparing, thereby, the way for Giorgione and Titian. Though ours is painted in oil it still recalls something of the cool ivory-like quality of the tempera Madonnas.

“It would seem then that our picture must come quite early in the series, and this is made the more likely in that it agrees particularly well with the Turin Madonna which the present writer years ago placed, as internal evidence, to this exact period, namely, the end of the seventies or the early eighties.

“Bellini’s Madonnas can to some extent be grouped by the type of the face, by the actual model that posed to him, and this particular face with the thin oval and somewhat bird-like eyes occurs in the Turin picture and in the closely allied ‘Madonna with the Child Standing in the act of Benediction’ of the Venice Academy. The same model seems to have been used for the ‘Madonna and Child before a Curtain’ with a distant landscape in the Morelli collection at Bergamo.

“One more reason for giving it this approximate date is to be found in the landscape. In his early works, Bellini’s ideas of mountains were derived from the Euganean hills which were the most accessible from Venice. About 1475 he must have gone to Pesaro to paint the large altarpiece still to be seen in that town. When

there he, no doubt, would have made notes of the scenery of the Apennines. The general character of this landscape is much more that of the Apennines than of any country nearer to Venice, and though from habit Bellini gave to the chimneys their familiar Venetian shape, one can hardly doubt that the scene is one that he had become familiar with in his journey to Pesaro, and that therefore there is a likelihood that it was painted not very long after his return to Venice."

A contemporary of Bellini was Carlo Crivelli (about 1435 — after 1493), of whom we have a "St. Dominic" and a "St. George in Armour." Born in Venice he lived at Ascoli, in the Marches of Ancona, and was less free from the influence of Padua, on which the Venetians founded their earliest impressions, than Bellini had been. He shows the sharpness and hardness of outline of the austere school of Padua, with which he combines a resplendent and diverse colouring. His fondness for embossed ornament, festoons and garlands was thoroughly Venetian. Only one side of the art of this great master is shown in the paintings before us — that of his earliest period. His hard, metallic types of forms, his figures withered, and lean, and unnatural in movement by degrees changed from ill-favoured beings to impassioned representations, and although his later attempts even to be grace-

ful were rarely successful — his grace being akin to affectation — still a work like his Annunciation in the National Gallery denotes a marvellous stride in the use of his varied gifts. There he shows his mastery as a designer of decoration. Almost every square inch of that canvas attests the inexhaustible richness of his invention, opulent and Oriental in its sparkling sheen. An interesting comparison might be made with another “St. George and the Dragon” — the one in the collection of Mrs. John L. Gardner of Fenway Court, Boston — and our subject; that one being of much later date.

An earlier painter was Michele Giambono, of whom we only know that he flourished in the first half of the 15th century, and that he did mosaic work in a capella of St. Mark's, Venice. A “Pieta” shows the dead Christ in the tomb, with St. Francis kneeling in prayer. The background of blue and gold brocade and the tempera medium indicate the early performance.

Of greater interest is a “Deposition from the Cross,” by Antonello da Messina, lent by Mr. Henry C. Frick. Antonello was the painter who brought the use of the oil medium from Flanders to Venice, where Giorgione was among the first to adopt the innovation. In this “Deposition” we can readily recognize the mixture of Flemish and North Italian influences; especially is the type of the dead

Christ decidedly Flemish. The Weeping Magdalene might have been derived from Bellini. The head and drapery of the Mary who supports Christ's head is identical to a picture by Antonello which is now in the Académie of Venice. He was not possessed of any great originality and readily succumbed to the influence of more powerful spirits surrounding him, hence but few of the works he produced during the last fifteen years of his life go by his name, while many more in various collections parade under false, but naturally more ambitious designations.

A direct pupil of Bellini was Giovanni Battista, in the history of art known as Cima da Conegliano (middle 15th century — 1517?). A large "Altarpiece with St. Roch, St. Anthony and St. Lucy" presents, indeed, points of contact with Bellini, nevertheless it bears the impress of a very distinct individuality. His characteristics were good drawing and proportion, carefully studied though somewhat angular drapery, brilliant colour, and Bellini's scrupulous finish and smooth impasto. He also shares with the Bellinis and Carpaccio the distinction of having successfully attempted, if not solved, the problems of perspective, chiaroscuro and atmosphere.

The men of the 16th century, the High Renaissance of Italian art shifts the weight of pre-

ferment from Florence to Venice. Only a few Florentines are of note. Leonardo da Vinci, indeed, lived for thirty years in Florence, but his greatest work was done at Milan, and he is more properly identified with the Milanese school. His contemporary Fra Bartolommeo (1475-1517) spent his whole life in the city of the Medici, where his method of painting was a direct outcome of Leonardo's principles. He did, however, carry Leonardo's colour scheme further to perfection in deeper harmonies, with a unison of effect such as is almost unparalleled in the history of painting. A "Virgin and Child" is accredited to be a school picture of his influence.

Giuliano Bugiardini (1475-1554), the fellow-student with Michelangelo in Ghirlandajo's studio, has here a "Madonna and Child with Infant St. John," which shows some Raphael influence. Of Angelo Bronzino (1502-1572) we find one of the numerous portraits the artist painted of his patron "Cosimo I, Duke of Tuscany." It resembles in pose the portrait which is in the Académie, Florence, but must have been painted earlier since the face is more youthful, like the one in the Uffizi. Although not a good colourist, Bronzino was well appreciated for his portraits.

The Umbrian school, with Pintoricchio, Signorelli and Raphael, is not represented, and to

Correggio of Ferrara is an "Angel with the Head of a Cherub" ascribed, of doubtful antecedents. It were easy also to ascribe to him a "Holy Family" we find here — were it still the object to give by hook and by crook the great names to pictures that bear only the slightest characteristics of the great men, even though they be copies or imitations. This "Holy Family" is, however, rightly attributed to Frederigo Baroccio (1528-1612), a mannerist who derived his style from the study of Raphael, and still more of Correggio whom he greatly resembles in delicacy of light and shade. His colouring was peculiar, in that he avoided yellow tints and used too much vermilion and ultra-marine. Reynolds observed that "he falls under the criticism that was made of an ancient painter 'that his figures looked as if they fed upon roses.'" This colour tendency may be regarded as merely an exaggeration of the peculiarities of the men he imitated, which, together with the treatment of a subject like this "Holy Family" without any subjective reverence, points already to the coming decadence.

Lorenzo Costa (1460-1535) formed one of the main links that united the schools of Ferrara and Bologna. A large panel, representing "Three Saints," is from his hand. A gentle gravity and a sense of colour mark his style, but he did not

understand to put his figures solidly on their feet, nor to give drapery an easy flow. His greatest distinction is to have been the teacher of several pupils who afterwards excelled him, as Dosso Dossi, Mazzolini, and foremost Francia. Of the school of Verona we have a "Portrait of a Man," by Torbido (1486-1546), which is but faintly suggestive of Moroni, to whom, in search of great names, it was at one time attributed. It is thoroughly suggestive of the little exploited Veronese school, and hence more valuable.

Returning to the Venetians we have here "The Circumcision," by Vincenzo Catena (flourished 1495-1531), a man who early followed and even imitated Bellini, but later was much affected by Giorgione. His own style developed largely in the direction of breadth and freedom of treatment, but always retained a combination of the two tendencies of the Venetian school of this period. Two of his pictures in the National Gallery are good enough to have been at first attributed, one to Bellini, and the other to Giorgione, until in 1883 Crowe and Cavalcaselle established their true authorship.

Of greater importance is the "Portrait of a Young Man," by Lorenzo Lotto (1480-1556); not because it is one of his best works, but because even a work of the earliest immaturity of a man like Lotto, as this is, presents essential qualities



PORTRAIT OF COSIMO I, GRAND DUKE OF TUSCANY.
 By Angelo Bronzino.



PORTRAIT OF A YOUNG MAN.
 By Lorenzo Lotto.

that go far to make us understand one side of the character of the art of the period.

Lotto was not accorded during his life the high standing which we would have him take. Of a roving disposition he left but few works in Venice, which were even minimized by the preponderating honour bestowed on Giorgione and Titian. Yet, with him, posterity has been the better judge. When at Bergamo he painted three altar pieces, in which he poured out the poetry of his soul. He was in the full vigour of manhood, and these Bergamask pictures have an exuberance, a buoyancy, a rush of life, and a brilliant, joyous colouring which only Correggio could have equalled. Yet was there never any actual connection between the two — when Lotto was at Bergamo, Allegri was not yet known. Lotto differed from Correggio by the whole of his psychological bent. Correggio was ecstatic, rapturous, his sensitiveness tremulously sensuous, almost pagan — Lotto's sensitiveness was spiritual, he was devout, not in stereotyped churchliness, but with the hunger of a soul that seeks divine communion. And this psychological condition he infused in all his work, so that no painter was ever more reflected in his pictures. The religious severity and asceticism that characterized the school of the Vivarini is never wholly wanting in Lotto's composition.

He was as psychological in his portraits. In this respect he was greater than Moroni — a mere portrait painter, a subjective realist, who dissolved himself, as it were, in the spirit and character of his sitters. Lotto infused in them something of his own soul. Hence, when we study the score or so of portraits which he has left behind, we almost think that all Italy was not so corrupt as we sometimes are inclined to suppose; that there were men and women untainted by its vices; that there were priests and prelates full of apostolic fervour and pure zeal; that the Rome of the Borgias was passing.

As a colourist Lotto always remained a Venetian, while in his handling Berenson has pointed out the modern quality of his latest works, and notes that the way in which the paint is put on strongly recalls the French impressionists of to-day. It is a pleasure, then, to study a work of this master, albeit a very early one. The drawing in it is by no means impeccable, although it already intimates his leaning to character painting by making the hands too large. Much later, and much better, the artist painted such a subject — a young man standing beside a table on which rests a skull. This is now in the Borghese Gallery, and there the *memento mori* is half-hidden among rose leaves.

A portrait painter of a different stamp was

Sebastiano Luciani, called from the office he filled late in life at the Papal Court, Sebastiano del Piombo (1485-1547). The portrait of "Christopher Columbus," painted by him, denotes him to have been a sincere craftsman, worthy to be employed by Michelangelo to paint his designs. His powerful colouring — so manifest in his altar-pieces that in these he contended for the palm even with Raphael — is rightly subdued in his portraits. Vasari particularly notices his great skill in painting the head and hands. In the history of art Sebastian del Piombo is like a shining point in which three schools meet, each bringing its pre-eminent qualities. A Venetian painter, he came to Rome to learn the manner of Raphael, under the direction of Michelangelo, who would fain oppose Raphael on his own ground by pitting one of his pupils against the reigning King of art. And so it came to pass that in Del Piombo's genius Venetian colour was blended with Florentine composition and a something of Raphael's manner.

The restfulness and easy strength of Titian (1477-1576) is seen in his portrait of "Pietro Aretino," his intimate friend for thirty years, which is an excellent example of his portraiture. Although the *maestro supremo* is best to be appreciated in his grand manner, in his monumental style of composition, in that arresting force of

colour which makes the *world* recognize a work of his art and forever acclaim it as a classic — still in Titian's most courtly portraits there is a force and vitality unsurpassed. Rubens's folks are healthy and robust, van Dyck's people are elegant, Velasquez with a broad sweep gives character, Reynolds paints his human documents easily and freely — but Titian united all qualities in an adequate degree, and his artistic equipment was *teres atque rotundus*. His portraiture partakes of a stately nobility that makes us forget, when viewing Titian's limning of men and women, those peculiar perfections in portraiture for which we raise others on a pedestal — we end in according the palm to Titian.

Of Jacopo Robusti, called Il Tintoretto (1518-1594), we find a "Last Supper." His nick-name he acquired from the trade of his father, who was a dyer (Tintore). It is difficult to conceive in such a small example the furious energy where-with this master performed his work. Yet on a diminished scale we recognize in it the ideal of all his performances which as a motto he had blazoned on the wall of his studio: "*Il disegno di Michelangelo ed il colorito di Tiziano.*" There is something here of the majesty of the design of the great Florentine sculptor and the marvellous colour of Tintoretto's Venetian rival.

While Paolo Cagliari, called Veronese, was the last of the great Venetians, the sound traditions of his school were still carried on by his son Carlo Cagliari (1570-1596), who in his short life displayed an ability, a marked individuality of colour scheme, which would have given him the renown he deserved, were it not that his father's fame and name overshadowed him. In the "Two Allegorical Figures" which we have from Carlo's brush we find a decorative design which is an eminent example of the opulence of Venetian taste of the period.

With the beginning of the 17th century the decadence of Italian art became clearly apparent. In spite of the sunset glory which Tintoretto and Veronese were shedding upon Venice, the shadows began to gather over the art that for three hundred years had made Italy glorious. All the schools of Italy were ready to fall; and they fell together.

The whole social standard of Italy had been lowered. Her republics existed no longer; municipal pride was dead; and she had become the prey of rulers who were but the hirelings of foreign monarchs. The consequences led to her moral degrading, and the arts shared in the decline.

At this time a family of painters of Bologna, the Carracci, sought to revive the art, not by

looking independently into the future which should redeem the present, but by looking backwards to the old methods and traditions, to seek by selection and amalgamation a combination of all excellences. Imitation was to produce an ideal mixture. The folly of it! Lanzi has pointed out how Annibale Carracci strove to exemplify his teachings by imitating in a single work Veronese in one figure, Correggio in another, and Titian and Parmigiano in the remainder. Art was in a parlous state.

Guido Reni and Francesco Albani were both pupils of Annibale Carracci. Of Albani (1578-1660) there is a canvas, "Children's Games," which is entirely in the florid style of his friend Guido. Another one of the Carracceschi was Giovanni Salvi, called after his birthplace Il Sassoferrato (1605-1685), whose style and subjects, though not in elaborate finish, bear some resemblance to those of Carlo Dolci, as may be seen in a "Madonna" attributed to him.

The "Portrait of Clement IX" was painted by Carlo Maratta (1625-1713), for nearly half a century the most eminent painter in Rome, enjoying the favour of six successive Popes. He was an ardent admirer of Raphael, whose style he endeavoured to follow, unfortunately modified by a leaning to the eclecticism of the Carracci. His paintings are more distinguished for the general

absence of defects than for any particular excellence.

A "Presentation in the Temple," by Luca Giordano (1632-1705) shows that the decadence of Italian art may well be likened to the history of the progress of some malady, with its symptoms, its recoveries, its relapses and final demise. Here we have a man of Naples who showed more vigorous vitality than the gasping schools of the North of Italy. His work shows pictorial qualities of no mean order, although his ease in handling led him often into superficial treatment, while the spirit of his time is manifest in hollow sentiment.

Sebastiano Ricci (1662-1734) — see his "Esther before Ahasuerus" — was an imitator of Venice, although very popular in his time. Cavaliere Panini (1695-1768) attained celebrity as a painter and etcher of architectural subjects, whereof we have a good example in his "Cardinal Polignac visiting the Interior of St. Peter's."

But even in the 18th century Venice gave birth to a trio of artists who may be accorded honour. These were Tiepolo, Canaletto and Guardi. Of Giovanni Battista Tiepolo (1696-1770) we find here "The Crowning with Thorns," which, indeed, is not one of his best works, but still represents him fairly. Tiepolo has been called "the last of

the old painters, and the first of the moderns." He was the painter of polished aristocracy, giving full expression to the splendours that surrounded him, yet with moderation and elegance. It may be truly said that nearly all the great decorators of the 19th century were inspired by him. Even though his composition smacks of melodrama, and his effects are often laboured, and the results pompous, still he was superior to his time, and possessed the primordial quality of the artist: originality.

Canaletto's pupil Francesco Guardi (1712-1793), the painter of the lagunes, renders with infinite truth and charm a "Fête upon the Grand Canal, Venice, with View of the Rialto," which is a tolerably large composition, since he painted more frequently cabinet sizes, such as may be seen in his other two examples, "Santa Maria della Salute" and "The Rialto." Guardi's painting was more sketchy than his master's lines of architectural accuracy, but they are rich and forcible in colouring and of brilliant style.

Of the 19th century Italian painters we may find among the modern paintings a "Circus Boy," by Francesco Mancini, who must not be confounded with the far more original and eccentric Antonio Mancini, and an "Entrance to a Mosque," by Alberto Pasini. "Female Figures, Gossip," and

paintings of Parisian Ladies, and of Ladies of the First Empire, by Giovanni Boldini, are still in a more or less reserved manner, which this artist later abandoned for dislocated and tortuous portraiture.

The Italian section cannot boast of very many supremely fine examples of the great schools; but it is highly commendable that, since the greatest works can only be had on the rarest occasions, good pictures of minor artists are being collected, those that truly show the characteristics of the art tendencies ruling in Italy for three centuries. These are far preferable to imitations or copies by minor artists with great names "stuck on," which for æsthetic and educational value are worse than nothing.

CHAPTER VII

THE FLEMISH PAINTINGS

THE art of painting was practised in North Western Europe only by the illuminator and miniaturist during the 13th and 14th centuries, while Cimabue and Giotto were painting their frescoes in Italy. Not until the beginning of the 15th century do we meet with any painters of easel pictures or altarpieces in that region where weaving and commerce had produced wealth and luxury — in Flanders. But then the art leaped into prominence with a suddenness chiefly due to the fact that the two brothers Hubert and Jan van Eyck invented a way to facilitate the method to fix colour on a surface, and thereby contributed to the technical perfection of painting.

Hubert van Eyck (1366?-1426) and his brother Jan (1382-1441), some twenty years his junior, after repeated experiments found that a mixture of linseed oil and nut oil combined with some resinous substances formed a quickly drying varnish, and that by mixing this medium with colours an hitherto unsurpassed effect of brilliancy was

produced. Although this use of oil in painting had been known in some form or other before this time, it is certain that the process invented by the van Eycks evidently solved some difficulty that had thus far prevented the successful application of oil-colour to panel painting. Their discovery drew the immediate attention of all foreign artists to Flanders, for the van Eycks seemed to have carried this new method at once to perfection — no after-work of their school exhibits a more perfect mastery over this technical medium, or a more complete understanding of the harmony of colour, than theirs.

With the brothers van Eyck the Flemish school originated — not alone because of this mechanical invention, but because with them new characteristics came to the fore. These were a leaning toward naturalism, the close imitation of external nature, a love for the homely and the domestic, sensitiveness to colour at the expense of purity and grace of line, perfection of finish, and, in the earlier period, a profound and exalted religious fervour. Hubert van Eyck, in the Ghent altarpiece, which was left unfinished at his death and completed by his brother Jan, gave to the world an ideal example of the religious art of mediæval times when that art had arrived at its highest perfection. His subject is treated in a reverential, dignified manner, ap-

proaching the sublime. He was a man of thoughtful nature, with depth and intensity of feeling, imbued with the mystical spirit of his time. Jan, on the other hand, was less subject to the traditions of mediæval ecclesiasticism. With half-conscious resistance to its bondage he turned with a kind of joyous conviction and in all sincerity to the higher revelation which he found in nature itself. And although, with less ideality than his brother, he rarely rose above material things, he displayed such exquisite skill in rendering even the most minute details in a marvellous manner that his fame after his brother's death soon exceeded the renown of the elder one. It is as a painter of portraits that he has given us the greatest proofs of his genius. He was the first realist in portraiture. The greatest impress he made, however, upon those that came after was the hitherto unprecedented power, depth, transparency, and harmony of his colouring.

The importance of the van Eycks' place in art can never be overestimated. Their work was the vigorous first-flowering of the, later to come, fertile harvest of Flemish art. While Hubert's influence is most apparent in those whom we may call the Flemish Primitives, the men of the 15th century, the work of Jan van Eyck was never forgotten by the men of the century following.

Little is known of these Flemish Primitives.

Petrus Cristus and Rogier van der Weyden were pupils of the van Eycks. Jacques Daret, if this be the name of the unknown who long was called Le Maître de Flémalle, was also influenced by their work. Later we find the Antwerp blacksmith Quentyn Massys inspired by the early traditions and turn to art. His altarpieces have made him the first of the great Antwerp painters. Gerard David, born in Holland, came to Bruges in 1484, and also imbibed the inspiration of the van Eycks. Later he leaned more towards the style of Dirk Bouts of Haarlem, who had moved to Louvain, and of Hans Memlinc. Both of these were more in sympathy with the North Netherland school of Leyden.

A few Flemish primitive paintings are in the Museum, but none which with any assurance can be attributed to a known master. A "Virgin and Child" is a school-copy of Jan van Eyck's "Virgin by a Fountain," in Antwerp. A "Descent from the Cross" is a copy of a painting by Rogier van der Weiden (1399-1464). Another panel with the same subject is with little assurance ascribed to Petrus Cristus (1400-1473). Another "Virgin and Child" is with more reason given to Jacques Daret, Le Maître de Flémalle (1410 — after 1468). It is called the "Virgin of Salamanca," from the church, in the apse of which the Virgin is standing, with angels on both sides.

A "Virgin and Child," loaned by Mr. Robert W. de Forest, is of the school, if not by the own hand of Gerard David (1450?-1523). If by himself it was painted before his return to Haarlem, since Flemish traits are too conspicuous. Another school-picture came from the studio of Quentyn Massys (1466-1530), and represents the head of Jesus of Nazareth, crowned with thorns.

A beautiful little panel has been given in the catalogue the title of "The Story of the Conversion of a Saint," which is purely conjectural. "The Story of the Rich Young Man," would be more in the spirit of the Flemish School. While the Italian painters in their religious subjects selected the legends of the Church, the Flemish and Dutch painters preferred the Bible stories themselves. It is safe to say that this picture has nothing to do with the conversion of St. Francis, as has been suggested.

The left of the picture shows the interior of the choir of a church in course of erection. A service is going on and a well-dressed man is seen to enter. In the middle distance outside the Church a young man is distributing alms to the poor, which the Master pronounced the first requirement for those who wished to enter his service.

Its tentative attribution to Henricus Blesius we may accept as well as another name. There is still



THE STORY OF THE LIFE OF A SAINT. (?)
By Henricus Blesius. (?)

doubt as to the identity of Henricus Blesius with the better known Hendrik met de Bles (about 1480 — after 1521), so called from a long lock hanging over his forehead, who was also known as Civetta by the Italians from his habit of placing an owl in his pictures. It would be well to compare this interesting panel with the plates in the *Breviario Grimani*, in the Museum Library, which were made by Flemish miniaturists. On account of the Flemish costumes I would prefer to give the panel before us to one of these Flemish artists, and not to anyone belonging to the Leyden school.

Of somewhat later date is an “*Ecce Homo — Mater Dolorosa*,” by Adrian Isenbrant (14— - 1557), a pupil of Gerard David. The two tendencies in these Flemish Primitives, already hinted at, are exemplified in these two pictures. The so-called Blesius follows the buoyant, colourful Jan van Eyck; Isenbrant, as Gerard David before him, fell more into the devout footsteps of the loftier minded Hubert.

This “*Ecce Homo — Mater Dolorosa*” represents the two figures, life-size, three-quarter length, standing in a highly ornate Gothic window with a double arch. The “*Ecce Homo*” has the conventional presentation of the King of the Jews in his state of humiliation, with the crown of thorns, and the reed that mocked the sceptre. The Sorrowing

Mother is less like an Italian Madonna, and has the more distinct Flemish type with a white Beguinage head covering. The expression of the faces is overpoweringly realistic.

What Paris is to-day, Italy was to the artists of the 16th century: the Mecca, the school, the tonic — and unfortunately often the diet. No artistic training was considered complete without a visit to Italy. So it was with the Flemings, and Italian mannerisms became soon more and more apparent. Still the Netherland painters never quite forsook the plain, intimate, every-day scenes of their common life.

In "Gamblers Quarreling," which is supposed to be by the first one of the Breughel family of painters, Pieter the Elder (1510-1569), we find the forerunner of Teniers and Brouwer. Of his son Pieter, the Younger, called "Hellish" Breughel, there is no example. His unsavoury title was given him for his penchant to portray grotesques of fiendish circumstances. Of the grandson, Jan the Elder (1568-1625), there are two landscapes, "The Hill" and "The Windmill." He was called "Fluweelen" or "Velvet" Breughel, either from his reputed partiality for dressing in velvet, or because of the smooth, velvety finish of his pictures, especially of the festoons and garlands of flowers which he painted around the figure subjects of Rubens and

other eminent masters. In these he introduced butterflies and bright-coloured insects in a profuse, delicate, and most skillful manner. His landscapes here are the first examples we have of the new-born landscape art. Even Claude Lorrain, who is considered to be the father of landscape painting, infused too much idealism in his compositions, in which he helped out nature, so to speak, whereby his landscapes are still studio products. With the Flemish, and much more so with the Dutch, landscape painting obtained a distinctive character. They depicted nature, no longer as a background accessory, but for its own beauty, its own spirit.

His son, Jan Breughel the Younger, (1601-1677), has a "Flemish Village" in the style of his contemporary, the younger Teniers.

Having disposed of the Breughel family we will return to the beginning of the 17th century. Then that extraordinary genius appeared, whose dazzling opulence overpowers the student and lover of art.

Peter Paul Rubens (1577-1640), the Northern Titian, who surpassed the Venetians as they the Florentines, swept with regal triumphs across the world of art.

When the phenomenal life and work of this man is reviewed it is difficult before such furious impetuosity to preserve an even, calm and judicious temper, and to criticize with moderation. When we

think of his diverse gifts, of his taste for science, of his literary culture, of his scholarship, of his political ability and diplomatic feats, and add thereto the inexplicable talents of artistic insight and artistic expression, the tremendous vigour and vitality which gave the world over fifteen hundred painted productions, it is hard to have any reservations in touching upon the life and work of this dominant figure in the art of the 17th century.

We need not enlarge upon the intimate life of "the painter who occasionally amused himself with diplomacy." His was a perfect life. Always successful, always respected, a brilliant courtier, a devoted friend; happy in love, and, nevertheless, free from affectation and foolish pride, always genial and always considerate, the life of Rubens is as exceptional as his work. He was devout in his religious observances — each day commenced with hearing mass — yet his broad mind was pagan in its love of the beauty of abundant life. Nor must we ascribe the rioting voluptuousness suggested by some of his sensuous presentations to any inherent coarseness of character. The rather was it the spirit of his time, and the ebullition of a physical sensibility that had no deference for moral orders.

The art of Rubens was the spectacular. His language in paint was eloquent but bordering on,



THE HOLY FAMILY.
By Rubens.



MARRIAGE FESTIVAL.
By David Teniers, the Younger.

often transgressing to grandiloquence; and in his Louvre series of Marie de Médici's tableaux perilously near coming to bombast. But even there it is saved by so many excellences that the transgression of good taste is forgotten in the lyric intensity of his style, its sonorous and progressive rhythm; in his prismatic light and colour; in the passions, the heroic attitudes of bodies, the multifarious expressions of countenance. Add to all this an authoritative draughtsmanship, the relief of his modelling, the spirit of power — and we have but lightly touched upon the vastness and force of the talents of Rubens.

A painting which is in every way representative of the Flemish master is "The Holy Family," a canvas which for many years was at Leigh Court, England, in the Miles family, a slightly changed replica of which is to be found at Windsor Castle. It is No. 325 of the list of the works of Rubens made by Max Rooses. There is no idealism about these people. It is a group of Flemish characters, the "Virgin" being manifestly Helena Fourment in her morning robes, and "St. Francis d' Assisi," a monk in the brown habit of the Franciscan order such as walked the Antwerp streets. It is a very matter-of-fact gathering. But we never look for exalted religious feeling in Rubens' work, instead we find breadth of treatment, forms full of life

and vigour, a luxuriant contrast of colour, dramatic action of the persons engaged, and yet impersonal, calm serenity — in all this we recognize Rubens in all his glory.

Another painting, "Return of the Holy Family from Egypt," has a provenance attached reaching back to the early part of the 18th century, referring to a painting by Rubens with that title. The trouble with a provenance, the documentary evidence of its history, is, however, twofold — it may refer to an original painting, the question always being open whether the painting at issue is the one referred to; or the provenance may be manufactured altogether. That the provenance does not always belong to the painting with which it is delivered may be surmised when we remember that in numberless houses in England, France and Italy original paintings have been taken from their frames and sold, and copies substituted — and the provenance stays with the copy. The last and only resort is the painting itself, with or without provenance. In the case of the "Return from Egypt" in the Museum, the painting was greatly damaged when being transferred from wood to canvas, and its restorations have further obliterated many characteristic details. It may be, therefore, the original mentioned in various catalogues, or it may be a copy of Rubens' work. Other examples, "Susan-

nah and the Elders," "Cambyzes' Punishment of an Unjust Judge," and "Pyramus and Thisbe" are frankly acknowledged school copies from his atelier.

Frans Snyder (1579-1657) became one of the intimate friends of Rubens, after Frans had studied with Pieter Breughel, the Younger, and with Hendrik van Balen. At first he was a still-life painter, led thereto by the dead game and fish, fruit and vegetables, which he saw in the eatinghouse, which was kept by his parents. After a visit to Italy he enlarged the scope of his art, and introduced in his pictures the human figure and living animals. He became celebrated for powerful scenes of the chase and the terrific struggles between wild animals, or between eager hounds and savage beasts. The example in the Museum shows him in his second method; "Lions chasing Deer," are vividly presented by his vigorous brush.

David Teniers, the Elder, (1582-1649), spent some years in Rome, where he was influenced by Adam Elsheimer, the painter of finicky figures in highly finished landscapes. After his return home he chose his subjects from peasant life, in which he did not reach the height of his more talented son. "A Dutch Kitchen" is a familiar subject from his brush.

Caspard de Crayer (1584-1669), the contem-

porary of Rubens, who still maintained his individuality, generally painted biblical subjects, although the example here presents "Alexander and Diogenes," in their famous tub-interview. De Crayer always showed ready draughtsmanship, glowing and still truthful colour, and dramatic action.

Cornelis de Vos (1585-1651) does not present the occasional grossness of the figures of Rubens, and in his portrait work comes closer to the greater refinement of van Dyck's later work. His "Portrait of a Young Lady," and the "Mother and Children," have many of the characteristics of the portrait work of his contemporaries in the North Netherlands, among which that of satisfied complacency is readily distinguished.

Jacob Jordaens (1593-1678) reminds one in much of Rubens, but reveals himself as a coarser, simpler, and less sophisticated talent. A "Sketch from Sacred History," and "The Visit of St. John to the Infant Jesus," carry fully his characteristics, notably a deep and richly glowing colour scheme. "The Philosophers," two men standing behind a large globe, as if in argument, is also attributed to him.

The pupil, who at least as a portrait painter disputed the palm with his master Rubens, was Anton van Dyck (1599-1641). It is fortunate that the Museum is in possession of a work which



PORTRAIT OF JAMES STUART, DUKE OF RICHMOND AND LENOX.
By Anton van Dyck.

was painted by van Dyck when still entirely under the sway of his master. This is an allegorical figure of "Neptune," in which the god is seen rising from the waves beneath an overhanging cliff. It must have been produced during the artist's visit to Italy, right after leaving the Rubens studio, when he fell under the spell of Titian's work. The torso of Neptune, classic in its proportions, bears still the heavy, full-blooded, rounded outline which he must have frequently copied in his apprentice years.

But the mark which stamps the artist of eminence and genius soon asserted itself. Only retaining the technical facility which no better school could have taught him, van Dyck soon obtained his individual stamp by his constant quest for elegance and distinction. And again the Museum is fortunate in possessing what may be considered the highest perfection of van Dyck's art in this respect. This is the "Portrait of James Stuart, Duke of Richmond and Lenox." It is the supreme expression of grace and elegance, refinement and breeding, charm and delicacy. It was painted in the height of his power, and of this portrait, and of some of those he painted of Charles I, and of his children, it may be truly said that they must be classed among the most finished works ever produced by art.

In his "Portrait of Baron Arnold de Roy van

Zuiderwyn " we find still traces of ruggedness, less of the suspicion of effeminacy which flavours his latest works; and I would, therefore, place its production in the artist's transition period, after his first stay in England and before he left for his seven years' sojourn there, which was cut short by his early death at the age of forty-two.

The only quality lacking in the summing up of van Dyck's capacity is the one which places him one step below those who shine in the first rank in the Pantheon of Art. He lacked the creative genius, invention, dramatic instinct. We have seen it in the " Neptune," we may see it in all the works he wrought before he came to England as a portrait painter — with all their brilliancy of colour and force of drawing the most famous paintings of this period are only timid copies of what Rubens might have done. It may have been an insight into this lack of originality which led Rubens to advise him so strongly to devote himself to portraiture. And one of the occasional lapses of critical judgment we discover in Sir Joshua Reynolds' Discourses on Art is where he regrets that van Dyck did not devote himself to history painting, thinking that he might have excelled in that department. But history painting requires inventiveness in composition, in which van Dyck was deficient, and his best work was done from the living

model, to which he merely added the embellishing graces of his own courtly deportment.

A "Portrait of a Man," by Jacob van Oost (1600-1671), indicates the ready influence van Dyck's manner exerted on contemporary portraitists.

The most characteristic Flemish painter, and in his subjects nearest to the common people, was David Teniers, the Younger (1610-1690), with whom the great Flemish traditions of the 17th century close. A pupil of his father, he was more influenced by Rubens, to whom he owes his effects of colour, the transparency of his tones, the fineness of his touch. His pleasing manners, together with his talents, enabled him from the first to associate with men of note and position, and he occupied a much higher social standing than was customary with painters of the genre he most favoured. His subjects were fairs, markets, pothouse merry-makings, guardrooms, and also landscapes. The influence of his uncle "Hellish" Breughel (his first wife was the daughter of "Velvet" Breughel) led him to attempt many a scene from the realms of fancy, such as witches and incantations, with the grotesque and droll figures, of which the "Temptation of St. Anthony," in the Museum, is a worthy example. He is seen at his best in "A Marriage Festival," the most characteristic of his

compositions. The dancing peasants, the feasting merry-makers at table, and the little touch of reality in the brawling men, set in a sweeping landscape that in its amplitude gives a sense of air and freedom to the crowd of people depicted — it all shows the artist's dexterity in his grouping of colours, brilliant, distinguished, harmonious, with a technical freshness and straightforwardness in means and intent. Then he is the most perfect representative of the realistic school, and his pictures have the impartiality of a mirror held up to Flemish life, full of the buoyancy of animated, healthful existence.

He was less successful when he attempted religious or historical subjects; his lack of finer sentiment, of exalted imagination, of spiritual leaning, make these ventures but mediocre productions, sometimes even bordering on the absurd.

Teniers was sent to England by the Governor of the Spanish Netherlands to buy at the dispersion of the collection of Charles I, all the Italian pictures he could get hold of. He set himself also to make copies of the originals, in which he was eminently successful, only a trained eye being able to distinguish the one from the other. Two of these copies, from landscapes by Il Bassano, are in the Museum.

An animal painter, fully the equal of Frans

Snyders, was Jan Fyt (1611-1661), of whom we have three canvases with dead game, partridges, woodcock, and a hare. He exhibits a fine observation of nature in a pleasing colour scheme, executed with the utmost delicacy.

Two pupils of Teniers, David Ryckart (1612-1661) and Gillis van Tilborgh (1625-1678), painted genre subjects in their master's manner, but inferior in execution. Both are represented here.

Adam Frans van der Meulen (1632-1690) became court-painter to Louis XIV, on account of his skill in painting battle scenes. He accompanied Louis on his campaign in Flanders and sketched numerous scenes of battles, sieges and encampments. From these he made a large number of pictures, most of which are in the Louvre and at Versailles. A "Combat of Cavalry" gives an excellent idea of his faithful rendering, treated with much sense of atmosphere and of the picturesque.

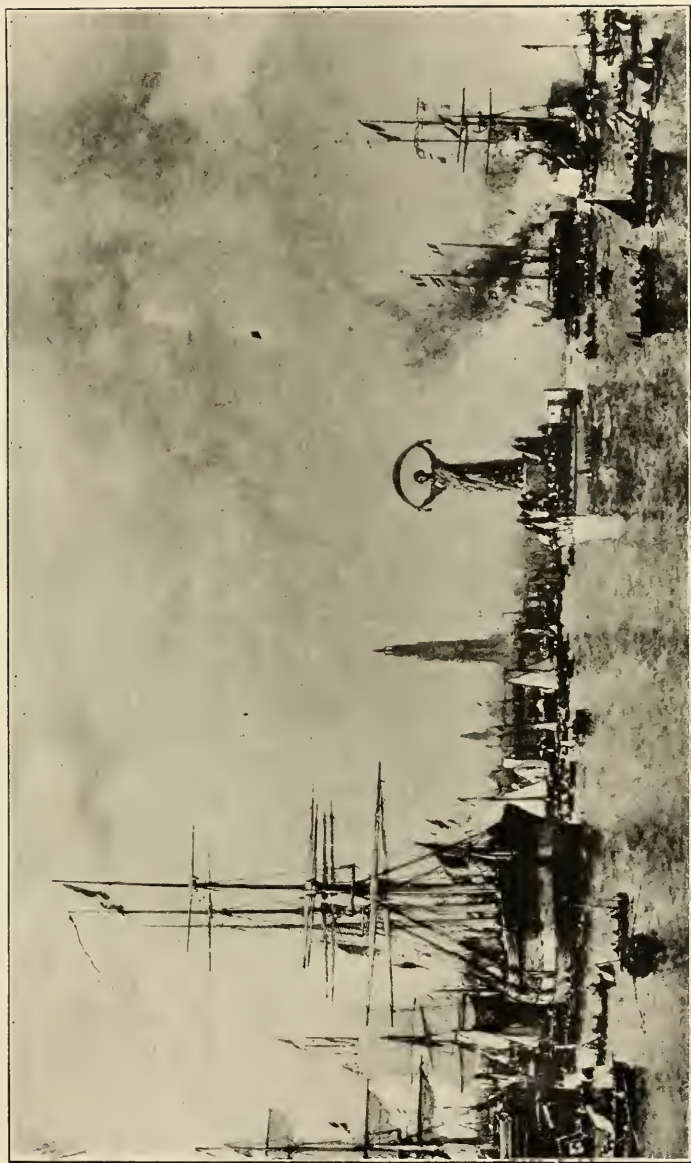
The landscapes by Cornelis Huysmans (1648-1727) are rich in colour and well executed in the prevailing Italian style. A half dozen examples of the work of Jan Horemans (1714-1790) bear witness to the decay in which the Flemish school had fallen. Conventional mannerisms, mechanical picture-making — these are the characteristics of the art of the period.

The Flemish school had completely lost its character, and especially in the following century it became but a faint echo of French painting. But it is not necessary, as has been done in the Catalogue, to draw a distinction, and call the men of the 19th century the Belgian school because the country's name was changed. This nomenclature they themselves, proud of their Flemish forbears, would never have relished. Although the art centre in Belgium fluctuated between Antwerp, the capital of Flanders, and Brussels, the capital of Brabant, the art expression remained the same; and when it rose above mediocrity, as it did in Hague, Clays, Willems, and Stevens, it was because of a return, in a measure, to Flemish traditions.

The academic schooling of the end of the 18th century is shown in works by Léonard de France (1735-1805), by Balthazar Ommeganck (1755-1826), and by Henri van Assche (1774-1841).

Eugène Verboeckhoven (1799-1881) was the first Flemish or Belgian painter who had considerable vogue in the time that the Dusseldorf School, with its punctilious execution and finicky finesse, was the most popular. His favourite subjects were those shown in the Museum: a "Stable Interior, with Sheep and Poultry," and landscapes with cattle.

While the Romanticist revolt against the aca-



THE CELEBRATION OF THE FREEDOM OF THE PORT OF ANTWERP, 1863.
By Paul Jean Clays.

demic spirit of David and Ingres infused new blood in the French art world, the Antwerp Academy followed the old academic traditions, adding thereto the anecdotal phase which was coming to the fore. Baron Gustaaf Wappers (1803-1874), director of the Antwerp Academy, shows this in his large canvas, "Confidences," where two girls, his daughters, breathe the sentimental spirit which so often makes this class of pictures mawkish.

His successor at the Antwerp Academy, Baron Leys (1815-1869), almost reaches the exquisite finish of a Holbein or a Gerard Dou in his genre subjects. His examples in the Vanderbilt collection are of the best work he has produced.

The history and genre painter Louis Hague (1806-1885) possessed greater virility — note his guardroom scene — but he was surpassed by that other historical painter Louis Gallait (1810-1887), whose "Death of Counts Egmont and Hoorne" is world-famous. Three paintings by Gallait are in the Vanderbilt collection.

Paul-Jean Clays (1819-1900) was justly celebrated for his marines, of which a notable example is found here. The "Celebration of the Freedom of the Port of Antwerp, 1863" is a large canvas, full of animated shipping, colourful, and with due transparency of water.

Jean Robie (1821-1902), the eminent flower

painter, has an example here in which we must admire the beauty of colour arrangement, but miss the airy flimsiness, the lightsome grace of the flowers of the field, "the children of summer." It is a matter of taste, forsooth. Many used to like the stiffly, solidly constructed florist's bouquets with stamped-paper borders of a generation ago. Such will find Robie's flower bunches more beautiful than nature, especially when they spy the pearly dewdrop fascinatingly suspended from a waxed-paper leaf. They find their tastes gratified to-day in the work of Paul de Longpré and many lady floral painters. Others prefer the more modest counterfeits of nature such as Monet or Robert Reid have given us.

Florent Willems (1823-1905) studied especially the Old Masters, after his talents had shown themselves during his apprenticeship with a picture restorer. When but seventeen years old he attracted considerable attention, and a picture of his was hung in the Salon when the artist had barely turned twenty-one. Such precocity, however, did not end in a fruitless after-life, for the name of "the Belgian Meissonier," which has been given him, attests the rapid progress which Willems made in his art. His minuteness of detail is combined with ease of handling the colours, which are subdued and rich; the textures are given with wonderful fidelity;

and his deftness in the handling of the shadows denotes the master in chiaroscuro. The values of tones in the gowns of his figures should be especially noted for their truth. Two excellent examples may be studied here: "Preparing for the Promenade," and "The Dance, 'La Pavane,'" in which portraits occur of the artist himself, Gérôme and other friends.

Alfred Stevens (1828-1906), after his studies in Paris were accomplished, acquired great fame with his graceful representations of elegant modern interiors enlivened with women's and children's figures. He became a master painter of beautiful women. There are four characteristic examples in the Museum. His elder brother Edouard (1822-1892) was less famous. He generally chose sporting subjects.

CHAPTER VIII

THE DUTCH PAINTINGS

OF the Dutch paintings there is a larger proportion of such as are worthy to be ranked with European Museum pictures. Some of the examples by Frans Hals, Rembrandt, Vermeer van Delft, Albert Cuyp, and Maes are equal to the best work of these artists to be found anywhere.

We are at once impressed with the clear line of demarkation between the Flemish and the Dutch schools. The latter became great through its national feeling asserting itself throughout the 17th century; the school of Flanders, with the exception of Rubens, van Dyck and Teniers, never reached beyond the first glory of the Ten Eycks and a few other Primitives. And if during the 18th century the world-wide reaction also affected Holland, its art reached in the 19th century again a height such as added new lustre to its bright records.

The Museum has been in possession of an exceedingly valuable painting, which was among the first purchase of old pictures made in 1871. Not

being recognized it has lain in storage for thirty-five years, not even being mentioned in the catalogue. At last, in 1906, it was duly honoured, and is tableted as a "Crucifixion" by Cornelis Engelbrechtsz. (1468-1533), the founder of the Leyden school and the teacher of the more renowned Lukas van Leyden. There are only two triptychs of Engelbrechtsz. preserved in the Lakenhal in Leyden, and a "Crucifixion," in the Ryksmuseum at Amsterdam, that bears some resemblance to the one before us. It is a curious early painting with its stiff and angular figures.

Two paintings by his pupil Lukas van Leyden (1494-1533) are of surpassing interest. "Christ presented to the People" is the original of the picture that is catalogued in the Belvedere, Vienna, as a copy. The platform, raised in a public square in the city of Jerusalem, carries the Christ in a group of six persons, two of whom draw aside the purple robe and show Him to the people. The foreground is filled with richly dressed persons, commenting on the scene, while the windows of the houses around the square are occupied by spectators. Lukas, who was as famous an engraver as a painter, himself etched a plate after this painting in 1510. The other example is one of a series of tempera paintings on linen, illustrating the history of Joseph, which series was seen in a house at Delft by Karel

van Mander, and recorded by him in his "*Het Leven der Schilders.*" This picture represents the incident when Joseph's blood-stained coat is carried to Jacob.

Maarten van Heemskerk (1494-1574) — for as such he is known in the history of art, and not as Martin van Veen as the catalogue gives it, this being his father's surname — was the pupil of Jan van Scorel who first introduced portraiture in Holland. The "Portrait of his Father," by which van Heemskerk is here represented, has already that realistic touch of character painting in which the later men so greatly excelled. Maarten was a most industrious worker, designing stained-glass windows, which art was then in the ascendancy, as well as etching, engraving and pendrawing, whereby he amassed a considerable fortune. A peculiar provision in his will may be considered a personal idiosyncrasy — not so by those acquainted with the typical Dutch sentiment, still existent among the lower classes, which considers a childless marriage a spiritual visitation, whereas the crown of the married state is found in the blessing of offspring. Van Heemskerk, then, had been twice married, both unions remaining childless; and for that reason, it is said, he left a trust fund from which yearly a sum should be given to two brides, who would consent to have their marriage ceremony take place

on his gravestone — not an onerous condition, if we remember that, according to the custom of the times, he was buried in the church. This provision was carried out for over two centuries, the last couple being married under these conditions in November, 1789, as the records show.

A "River Scene with Boats," by Jan Willaerts (1577-1664) — the name Adam in the catalogue is erroneous — presents this rare painter in a calmer view than his battle scene of Admiral Heemskerk's victory of 1639, in the Ryksmuseum at Amsterdam, which is the only example of this earliest marine painter in any of the Netherland galleries. Although born in Antwerp he went early to Utrecht where he learned his art, and became a member of the local Guild.

A loaned painting, entitled "Christ Blessing; surrounded by Donor and his Family," is given to Antonis Mor (1512-1576), with a query. This is an exceedingly interesting question to solve, and if it should be decided that Mor did paint this triptych, the Museum may boast of showing a work of the utmost rarity. Mor was a portrait painter; one of a Goldsmith in the Mauritshuis, The Hague, from his brush being one of the finest portraits in that museum. He had been formed in his native Utrecht under Jan van Scorel, whereby his early work shows the dry, angular method of his

teacher. While in Italy he was much impressed with Titian's work, and developed an individual style of portraiture which excels in warm colour and roundness of form, more indicated by the management of the colour than by the sharpness of line. In England he painted Mary Tudor's portrait, and was made Sir Anthony More. In Spain he became King Philip's court painter as Antonio Moro. Wherever his work is to be seen — in Hampton Court, Paris, Vienna, Brussels, St. Petersburg or The Hague, he is signalized as one of the greatest painters who had thus far appeared.

Not until half a century later do we meet with the portrait painters of the Golden Age of Dutch art; the first one being Michiel Jansen Mierevelt (1567-1646). A "Portrait of a Lady," of his hand, a half-length, turned slightly to the left, is the only example we have here of the forerunners of Hals and Rembrandt. Mierevelt, Moreelse and Ravesteyn contributed much to the lustre of the 17th century. Mierevelt must be ranked below Ravesteyn, although his portraits excel in simplicity and truthfulness, and are full of character.

The greatest portrait painter of the Dutch school, the one who is placed according to individual preference as the greatest master in portraiture, was Frans Hals, of whom the Museum shows sufficient

examples to enable us to determine him a master of masters.

Frans Hals (1584-1666) came from an old burgher family of Haarlem, the archives there mentioning the family name for two centuries before his birth. Through the stress of the times his parents left the city some time after it was taken by the Spaniards, and Frans was born while they were in exile in Antwerp. It is plausible to assume that his early years were practically wasted, that the unsettled condition of the family as refugees, constantly waiting to return home, had its effect on the young man in preventing him to prepare himself for any life-work, and that then the seed must have been sown for that regretful irregularity of life, of which later we hear so much. That the accounts of this have been greatly overdrawn must, however, be conceded. Although Frans was intemperate and improvident, he was no mere wine-bibbing sot, as he has been called. It is true that he was reprimanded for drunkenness by the magistrates of Haarlem, and for "mishandling" his wife. But this early matrimonial venture seems to have been an unfortunate one, and soon after the death of his first wife he married Lysbeth Reyniers. Since they lived together for nearly fifty years we must suppose that she made allowances for his habits and

tactfully restrained him from too many excesses. The fact that Hals was granted intimate association with the best citizens of his town; that he produced works that show sureness of touch, the illumination of genius, unclouded and unshackled; that even as an octogenarian he painted two portraits (the authorities of the "Old Men's Home," in Haarlem) that show no feebleness, no diminishing power, no decrepitude in the facile touch, but are painted with an eye, not in the least dimmed to the purity and brilliancy of colour — all this proves that this good-natured Bohemian, not burdened with any over-weening anxiety to drain his vitality by excessive labour, was still sufficiently endowed with that industry which is the perquisite of genius. His jolly bon-vivant nature may have often led him past his studio-door to the pothouse — when he was at his easel he was a man to be respected and honoured for what he did, for few have done more. Nor were his spendthrift habits altogether the cause of his decline to poverty, so that in his last years the city-council provided him with a pension of two hundred Carolus guilders. His art was not quite understood in his time, and it was ill-paid. This lack of appreciation continued for generations. Even to within fifty years ago his paintings could be bought for a song, and as late as 1852 the "Portrait of Himself and Wife," in the Ryksmu-

seum, brought at the Six van Hillegom sale only \$240. Only then the tide turned and he was accorded his true place among the foremost painters of the world.

When we study the work of Hals we note that no man has ever surpassed the Haarlem genius as a technician. His manner was bold, imperial, its power subdued and graded according to the importance of the parts, but above all of an ease and assurance, without correction or emendation, that verges on the miraculous. Here he dashes a full-loaded brush, there he flows his colour in smooth tints along the folds of gown or collaret, but always with a superb freedom and breadth. There was progress even in his magical touch, whereby the sparkling virtuosity of his earlier years developed towards greater refinement, harmony and sobriety in his latest painting, expressing himself ever more concisely, and yet more clearly. The vitality, the frankly human side of his portraits, strike us because the character of his sitters has been apparently recognized without searching, keenly caught on the self-revealing instant, and transmitted to the canvas so that it pulsates with life, life itself. Yet never with any vulgar trickery for illusionary deceit — anything but that. His work is frankly painting. His broad dabs and dashes, unlike the mosaic and marquetry effect of his modern imita-

tors, produce the *ego* of the person, with the laugh or smile that reveals the soul.

His colour is rich, but gradually becomes mellow, and his palette creates a chromatic scale with subtle intensity. How colour can speak he showed in his flat-painting, from which Manet and Whistler drew their inspiration. How colour can model, as sculpture, he showed in his tones and values. He did not attempt the romanticism of light-effects, of chiaroscuro — the only quality in which Rembrandt surpasses him. Only for a few years, between 1635 and 1642, he seems to have experimented with this new idea, but he soon abandoned it, and adhered to his own conception of the light problem, which ignored the possibilities of strong contrasts. His lighting is uniform and evenly distributed, a subdued daylight that did not affect the harmonious assertion of each shade, well-tempered and diffused.

Of his best period are the portraits of Heer and Vrouw Bodolphe, both dated 1643, loaned by Mr. Morgan. They are typical characters of the Dutch bourgeoisie, the man staid, firm and yet good-natured; the woman serious, virtuous and self-satisfied. The mastery which Hals had attained is shown in the manner in which he subordinates his richest masses of black with the greatest delicacy to the flesh-tones. The "Portrait of a Man," in the



PORTRAIT OF A MAN.
By Frans Hals.

Marquand collection, I would place at least ten years earlier. It is painted more ruggedly, but with a vitalizing crispness of touch. "The Wife of Frans Hals," in the same collection, belongs again to the late forties, and was painted at least fifteen years after the famous group of himself and Lysbeth, in the Ryksmuseum. The "Hille Hobbe van Haarlem" is a replica of the one in the Berlin Gallery.

Of his elder brother, Dirk Hals (1580-1656), one of the first to devote himself to genre painting, there is a small panel, "The Smoker," in which he, more than was usual with him, tried to imitate his brother's manner. Hence it used to be ascribed to the younger man; but it lacks the *brio* which Frans infused in his work. The colour is not as crisp, nor the drawing as assured. There is some hesitancy, some searching in the handling which is never found with his more brilliant brother.

A few other portrait painters of the early 17th century are shown. Of Daniel Mytens (about 1590-1656) we find a life size portrait of "Charles I," in the Hearn collection, one of several which he painted during his sojourn in England, where he imitated van Dyck, assuming also to be his rival in royal favour. Not succeeding in this he speedily returned to The Hague. His work outdid van Dyck's in its apparent effort to please — he cer-

tainly bestowed greater care on the accessories of costume and the like.

Cornelis Janssen van Ceulen (1590-1664) also went to England, where he remained for thirty years, painting a large number of portraits in van Dyck's manner, and acquiring a certain finesse of pose, as may be seen in his half-length "Portrait of a Lady." He is weakest in his flesh-tones, which are pallid, the shadows being a lifeless gray. After his return to Holland he improved greatly under Rembrandt's influence.

Abraham (not Adrian) de Vries (1601-1650) belonged to the Leyden Guild, but later found his domicile in The Hague, where this "Portrait of a Dutch Gentleman" was painted.

Rembrandt (1606-1669) is represented by three portraits.

Rembrandt becomes the Supreme Master of the art of painting by the power and excellence of all those qualities that make the great artist. In some of these he was equalled by other men — Titian was as great a colourist and designer. Raphael had a more refined colourscheme, it may be claimed — but then the question arises whether beauty alone is not inferior to beauty combined with strength. And in this, in vigorous beauty Rembrandt surely surpassed him. Hals, Velasquez and Whistler might be ranked higher as portrait painters — yet

they never produced anything better than the portraits in the "Syndics," than "The Gilder," of the Havemeyer collection, "Jan Sobiesky," of the Hermitage, or "Rembrandt's Mother." In one respect Rembrandt is the acknowledged peer of all the world. No one, before or after him, ever entered as deeply into the secret of the marvellous effect of light and dark. He was the first to develop to perfection the concentration of light and the diffusion of luminosity from the deepest shades. This juxtaposition of light and shade did not lie, as with Caravaggio, in the brutal opposing of livid whites to opaque blacks, but rather in the blending by imperceptible gradations of the most brilliant light with the deepest shadow, bathed in an ever luminous atmosphere. Thus Rembrandt's light, at which many imitators and followers have essayed to light their own torches, has become the supreme, unmatched product of his incomparable genius; and he became, and always remained, the foremost to depict "the poetry of chiaroscuro."

Note his colour. He did not use the gamut of pigment with more or less harmonious abundance, as the Venetians did. His palette was too reserved and simple. But his masses of hue and tint are kneaded through the figures he paints, so that colour, not line, moulds his solid forms with singular vivacity, and his sparkling brush adds brilliancy

that dazzles. It is the paramount order of all his qualities that makes Rembrandt the "King of Painters."

Rembrandt taught many pupils. Of the few he taught while still in Leyden, Gerard Dou became the most famous. From 1630, when he removed to Amsterdam, until about 1642 he had a large number in his studio, many of whom shine prominently in the lower constellations of that golden age. Of these we may mention Moeyaert, Koninck, Lievens, Backer, Bol, van der Helst, Flinck, Victors, van den Eeckhout, Fabricius, Maes, Vermeer van Delft, de Hooch and Metsu—all men who made a name for themselves. When his financial misfortunes overtook him the Master had not the heart to devote himself to his "painter-boys," as they were called. Only in his declining years, when quietly settled with Hendrickje Stoffels and his son Titus on the Rozengracht, do we hear of one more, Aert van Gelder, working with Rembrandt. There was no pecuniary benefit attached to having pupils. Most of them paid for their tuition by preparing canvases, cleaning brushes, and grinding and mixing pigments, the last not an inconsiderable task since prepared paints were then unknown. The pupils were further generally provided with their midday meal at the master's table, some even lodged with

him, and the only reward the master received was their assistance in commissions and the altruistic honour of having a large following.

One of the two bust portraits by Rembrandt in the Museum the younger man was painted (1640) in those happy days when Saskia was his helpmeet and the Master was in the hey-day of his fame. The other one shows how little his powers were warped by his many cares and troubles for it is dated the year before his death. There is a marvellous simplicity in the manner of painting, while the remarkable vitality of these men have a compelling force. In all the portraits of men which Rembrandt has painted, he stamps upon the features his own never failing dignity of character, imbues them with his own nobility.

"The Adoration of the Shepherds" is catalogued as of the school of Rembrandt. It is more likely to be a copy of a picture in the National Gallery, in London, made long after Rembrandt's death, and not by any one of his direct pupils.

A landscape, "The Mills," formerly attributed to Rembrandt, is now marked "School of Rembrandt?" The Master added landscape to his subjects after Saskia's death in 1641. He was as characteristic in these subjects as in all his other work, displaying the same fulness of design and

facility of expression as we find in his etched landscapes. The painting before us is an interesting subject.

Since the greatest of the 17th century Dutch painters were contemporary we need not follow the years of birth punctiliously, but the rather group them according to the principal subjects in which they expressed themselves.

From among the portrait and figure painters of this period we find here the work of Bartholomeus van der Helst (1613-1670), a bust "Portrait of a Dutch Burgomaster," and a half-length "Portrait of Jan van Male." These canvases are typical examples of van der Helst's portraiture, which was very popular in his time. Although trained by Frans Hals, and later by Rembrandt, he did not possess a moiety of the talents of either. His portraits are faithful transcripts of nature, but they lack what the French call *enveloppe*. His strength lies in robust simplicity of conception, vigorous solidity of method, and unfailing carefulness — yet leaves us cold withal. Even his group pictures — and who has not heard of his world-renowned "Peace Banquet," in the Ryksmuseum? — are only aggregates of individual portraits, without cohesion; with an attractive colour scheme, and patient and persevering precision as to details, but only breathing accomplished mediocrity.

We will leave Sir Peter Lely, and Sir Godfrey Kneller, although catalogued under the Dutch school because born in Holland, to be considered with the English portrait painters, with whom they rightly belong.

The young Gerbrandt van den Eeckhout (1621-1674) became Rembrandt's closest imitator, especially in the colour and chiaroscuro of his small biblical subjects, so that many of his works have been carelessly ascribed to the Master. Generally he missed, however, the profound depth of feeling and the poetical imagination which vivifies Rembrandt's work. A "Destruction of Sodom and Gomorrah" is from Gerbrandt's brush.

Samuel van Hoogstraten (1626-1678), best known for his "Inleiding tot de Hooge School der Schilderkunst" (Introduction to the University of the Art of Painting), an instructive and entertaining volume, formed himself at first entirely by Rembrandt's example, but a trip to Italy modified his style, making it more pleasing to the crowd, and more productive to himself, but destructive of his permanent fame. The "Portrait of a Gentleman and Lady" is a fair example of this so-called "pot-boiling" style.

Of greater renown was Nicolaas Maes, who had a distinct transition from a genuine and serious manner, assimilated in his master's studio, to a

gradual succumbing to Frenchified taste, sapping his Dutch characteristics. The "Portrait of the Duchesse de Mazarin" is of his latest period, while his "Portrait of a Woman" is of some years earlier. Neither one does justice to the serious painter of old women, such as may be seen in the Ryksmuseum. In these nothing appears trivial; subtlety of chiaroscuro is united to vigorous colour, in which harmonies of red and black sometimes pervade the picture in subdued tones; the figures are finely drawn, and their action is perfect. All this was at last diluted by a desire to please, although even at the end he produced some portraits worthy of his early training.

A "Portrait of a Dutch Admiral," by Aert van Gelder (1645-1727), Rembrandt's last pupil, is an early work that does not bear many signs of the artist's later eccentricities. While he possessed a fascinating charm of colour, admirable conduct of light and shade, and a rich and spirited brush, he had a tendency to slovenly drawing, resulting in uncouth forms. He also amused himself by applying his pigment with thumb and fingers and the handle of his brush, which, as Hoogstraten put it, "had not an unpleasant effect, if you stood far enough away."

The last one of the 17th century Dutch portrait painters shown here is Karel de Moor (1656-1738),

a pupil of Gerard Dou, whom he followed in the high finish of his pictures. In his portrait of "A Burgomaster of Leyden and his Wife" he acquitted himself well according to the demand of his time, when the painting of trifling externalities was demanded as well as the likeness to be taken. He was more original in his large historical and biblical subjects, which are cleverly composed, the figures correctly drawn, the colour clear and transparent.

While "genre painting" had been introduced by the Venetian Bassani and Carpaccio, the Dutch readily adopted this kind of art expression and gave it definite rank and importance. It was the story-telling picture, dignified and ennobled by the manner of its execution; and the Dutch "Little Masters" — so-called because the size of their masterpieces was usually small — gave especial distinction to their home-life.

One of the first of these genre painters was Adriaen van Ostade (1610-1685), of whom we have a familiar "Old Fiddler," a subject which the artist treated many times. The strolling musician is performing before the door of a farmer's cottage to the delight of the group of children around him, although the three dice-throwers pay little attention to his screechy notes. As usual there is an excellent arrangement of the figures, the painting is done with great spirit and fine finish, but the best

point is the fresh, sparkling manner in which sunlight plays with the shadows. His humorous *mise-en-scène* is a natural, artless portrayal of the life of the common people. A small panel, "The Smokers," is one of those apparently trivial glimpses into the interior of a pot-house, which may often be confused with those of his fellow-pupil in Hals' studio, the Flemish Adriaan Brouwer. Ostade's treatment of these topics is, however, less boisterous, more good-natured, and with all its burlesque less gross, and distinctly amusing. His pictures have technical freshness, melting colours, and deft application of light effects. The absence of these more refined traits in a little panel, called "A Smoker," also ascribed to him, leads one to suggest Brouwer as its author.

The greatest of Frans Hals' pupils is least like him. Yet Gerard Terborch (1617-1681), in his original and individual manner, is among the peers of the masters of the 17th century. He was the aristocrat in the St. Lukas Guild, and he has given us an intimate acquaintance with the private life of the patrician class of the Holland of his time, the family-life of the Dutch merchant-princes. The "Portrait of a Gentleman," in the Museum, is hardly sufficient to illustrate the wonderful talent of Terborch, although it gives some idea of his excellent drawing, his velvety colour, correct modelling,

and the elegance of the well-bred beau-monde. A recently acquired "The Courtyard of a Blacksmith Shop" is ascribed to him, but one is not prepared to agree with this.

Of Terborch's only pupil of whom there is record, Caspard Netscher (1639-1684), we have two small canvases, a "Portrait of a Dutch Lady" and "The Card-Party." However talented, Netscher never rose to the highest rank in art. He was very popular in his time among the upper classes, whose indoor-life he painted; his strongest claim to distinction being his mastery of texture painting, notably of silks and satins.

As far apart as the poles in subject matter was the work of Terborch and Jan Steen (1626-1679), although in one respect they had the same characteristic — a certain naïveté to depict character, an unconscious spying upon the salient traits of their subjects; Steen choosing these among the low and gross, as Terborch did among those who occupied the seats of the mighty. A "Dutch Kermesse" gives a typical scene of the hilarious crowd Steen loved to paint. The jolly gathering before the inn, revelling to their heart's content, were his own boon companions, and if we look sharp we will recognize very likely in some bearded fellow or other Steen's own genial features.

Such were his favorite subjects. Indoors or out-

doors he paints them with waggish, droll satire, and whimsical good-humour. There is never a malicious sneer upon his lips; and even in the picturing of his wildest orgies, as well as in his somewhat coarse and vulgar chronicles of guilty folly, he always points a moral. It is not at all beyond the bounds of possibility that Jan Steen, despite the scenes of wassail in which he so often portrays himself as taking part, was himself abstemious. How else would it be possible for a man to paint in a comparatively brief career almost five hundred pictures, the last better than the first, and surely not any bearing evidence of the trembling hand of the confirmed drunkard? If we look for a mind back of the product, we must accord to Jan Steen, after viewing the large array of his compositions, a superior mentality, sympathetic, philosophic and beneficent-satirical. Add to this almost faultless execution, in which wilful exaggeration is still kept under perfect control; a deep, strong, juicy colouring, and a treatment of light and shade that makes him a true member of the great school to which he belonged — and many will agree with me that Jan Steen is one of the trio, with Hals and Ruisdael, who stand nearest to Rembrandt.

A picture called “The old Rat comes to the Trap at last” — a rather coarse portrayal of the manner in which an old libertine is caught at his tricks —

which was bought in 1871, has always been ascribed to Jan Steen. Recently the tablet has been changed to "Esaias Boursse, figures by Jan Steen," the reasons for which are not apparent. The canvas is a remarkably good copy of a genuine Jan Steen, which I have seen in a collection in Holland. In fact the dull reds and greens — colours which were typical of Steen's palette — and the general excellence of the work make one almost think that Steen himself painted this as a replica. It is thoroughly in the Rabelaisian spirit of our roguish philosopher.

A "Kitchen Interior," bought only a few years ago as a "Jan Steen," was soon discovered to be void of all traces of the masterhand. The colour is raw and crude, and the drawing lacks the smooth roundness of the Leyden master. In some ways it bears resemblance to the work of Nicolaes Moeyaert, yet is scarcely good enough to be saddled on him. The new attribution, giving it to Adriaen van Nieuwland (1587-1658), a little-known and unimportant painter of Amsterdam, hardly solves the problem.

Pieter de Hooch (1630-1677) must be ranked very high among his brethren, because of his successful solution of a problem of his own creation, which no one else has ever solved in such masterful fashion. He aimed to introduce different light-effects through open doors and windows, often

opposing outdoor and interior light in the same composition. One of the most valuable of the many paintings which Mr. George A. Hearn has given to the Museum, is an "Interior," by de Hooch. The lines of the composition, and the dexterous management of the light through the front door, side-window, and the door leading to the next room, are identical with his "Messenger," in the Ryksmuseum of Amsterdam. The difference lies only in the class of dwelling the artist portrays. In the Amsterdam painting we see the front hall of a patrician mansion, a young lady seated at the casement window, and a child entering the front door, which gives view of the stately houses across the city canal. In our picture the front hall is of a burgher home in a provincial town. The housewife is seated at the window, and a little girl enters carrying a milk-jug. Through the door we view some of the gabled houses across the street. In both pictures a large tree in front of the door throws leafy shadows to add to the play of light, which brilliantly illuminates the houses in the perspective. There is a vibrant harmony in the subdued colouring of our fine panel, an unobtrusive placing of figures, so that the scene breathes a sentiment of peace, tranquillity and domesticity. Still we will always hark back to his unparalleled pictorial expression of the subtleties of sunshine.

time that he spent four years to paint a lace jabot.

The last one of the genre painters here is Cornelis Dusart (1660-1704), whose little panel, "Under the Trellis," although less fine or forceful than the work of van Ostade, still points to this Haarlem painter's instruction.

Some of the landscape painters of the 17th century Dutch are represented, but not by any extraordinary examples.

Cornelis van Poelenburg (1586-1667) remained faithful to the end to the Italian method of his master Adam Elsheimer. Of graceful style, his attractive little cabinet-pieces fell greatly to the taste of his public. They generally represent little figures bathing, dainty, beautiful in line, clear and tender in light effects, but giving more or less the impression of effeminacy. A typical example is in the Museum.

Jan van Goyen (1596-1656) was the first to choose landscape art for itself alone. He chose, more than Cuyp or van de Velde, to portray with truthful fidelity the picturesque scenery of land and stream, and trees and cabins. While at first he painted in the finicky manner of his master Esaias van de Velde, he gradually became broader and freer in his treatment. This evolution was accompanied by a new manner thoroughly his own, in

which he subordinated colour to tone. He kept himself to a brown or gray key, with tones between sometimes leaning towards a reddish warm-yellow, then again towards a bleached-yellow, gray-green, or bluish-gray. Although this peculiar, individual refinement lays him open to the charge of mannerism, it invests his work with a special charm. He became one of the very great painters of air and space, with a wonderful reflection of sky in his quiet water reaches. His picture "The Moerdyk," as well as his "Panoramic View of the Environs of Haarlem" — the latter dated 1646, and out of his best period — are worthy examples. A recently acquired landscape, "View of Rhenen," is not as characteristic in colour nor composition. The full signature "V. Goyen" militates somewhat against its authenticity, since the artist when he *did* sign his pictures, generally was satisfied with "VG" with or without the date.

Pieter Molyn (1600-1661), London-born, but a member of the Guild of Haarlem when only sixteen, painted in van Goyen's manner with a somewhat finer touch and more suppleness of handling. His "Landscape with Cottage" is a characteristic Dutch scene, for he eschewed any foreign *mise-en-scène*.

As important as these two was Aert van der Neer (1603-1677), who painted waterscapes, by prefer-

ence reflecting silvery moonlight, or the fiery glow of a conflagration, and also winterscenes with figures on the ice. The "Sunset," by this artist, in the Museum, is an unusual subject, and the more interesting. A lake, surrounded by long reaches of meadowgrass and clumps of trees reflects the tender, luminous light of the low-setting sun. Two hunters have come to bag some of the ducks that dot the water. A picture, "The Farrier," bought in 1871, has only recently been catalogued under his name — one might say with but slight credibility.

Salomon van Ruysdael (1600-1670) came from Naarden, where he was born, to Haarlem and entered the Guild there. His younger brother Izaak had preceded him thither to deal in art. His artistry justifies the assumption that, like van Goyen, he emanated from the studio of Esaias van de Velde. At first their art ran on parallel lines, Salomon's being somewhat cooler in colour. About middle-age he widened his horizon, became firmer of hand and stronger in colour. Still later we find him endeavouring to emulate his nephew, Izaak's son, the renowned Jacob, but with little success. His two examples in the Museum, a "Dutch Kermesse" and a "Marine" are of his middle period.

Jan Both (1610-1652), with his brother Andries, followed Poelenburg to Italy, and strongly imbibed

there those influences which later were to bring ruin to the Dutch school by eliminating its national characteristics. An "Italian Landscape" shows the distinction between the two tendencies that were to develop. A strong leaning towards Claude Lorrain is also discernible in this canvas.

With Philip Wouwerman (1619-1668) the landscape painting forms no mean part in the composition. He had learned from Jan Wynants, doing his master full credit. Especially is his foliage verdant and clear, and his light-effect is peculiarly charming. He devoted himself, however, greatly to the study of the horse, which he pictured as the farm animal or the battle charger, a white horse generally serving as his principal mass of light. He was master of the form and action of these animals, and became so facile that he could dispense with the use of models. "The Halt" is a typical panel from his prolific brush.

Nicholas Berchem (1620-1683) was Haarlem-born, and a pupil of van Goyen. After his journey to Italy, the influence of which is visible in all his landscape settings, he settled in Amsterdam, where his improvident habits caused his wife to take charge of the exchequer, allowing him a few florins at a time for pocket-money. He adopted his surname from the nickname he received on account of the mountains (Dutch: *bergen*) which

always appear in his pictures. These pictures are remarkable for their tasteful composition, enriched with architectural ruins, and enlivened with charming groups of figures and cattle. They are carefully finished and at the same time free in handling, with a warm colour scheme and brilliant lighting — as may be seen in the little canvas before us, "Rest."

The first of the really great landscape painters of the school was Aelbert Cuyp (1620-1691), and the Museum is fortunate in possessing a large "Landscape with Cattle" in his best manner. The epithet "the sunny-hearted" is understood when we regard this glowing, luminous canvas. The golden mantle of eventime has fallen on the country side, and the night-milking is in progress. We have an opportunity to note that Cuyp has rightly been placed among the foremost of cattle painters. Still he excelled in landscape, and where the great Ruisdael with his gigantic strength often produces a sense of gloom and solitude, Cuyp with his poetic spirit gives such happy, unstudied combinations of arrangement that his works become pastoral poems. Another "Landscape with Cattle," somewhat smaller, is of the same period. It presents more figures, and in the vapoury distance a view of his beloved Dordrecht is shown. It would, however, need several more canvases to

appreciate the many-sidedness of this great master's talents. In his earlier years he painted still-life, game, fruit and fish, with a skill, a refinement, a feeling for texture and colour, which places him above any of the artists who devoted themselves exclusively to such themes. Later he painted also genre subjects with equal facility and strength.

Izaak van Ostade (1621-1649) soon left the interiors which he had learned to paint in his brother's studio, for out-of-doors inspiration. The animated scene "Winter in Holland" was painted after he had come fully to his own, but it has the peculiar brownish tint caused by discoloration of the inferior pigment he used. His brushing is free and broad. In this winterscene we have a veracious view of the life and enjoyment to which the frozen rivers and canals of Holland give play.

The work of Emanuel Murant (1622-1700) is extremely rare, only one example being in the Dutch public galleries, in the Boymans Museum of Rotterdam. The landscape before us, called "The Farm" (more likely a country-inn) shows the careful minuteness of his work, the skilful and life-like manner of arranging the figures in the composition, and his warm colouring. He was a pupil of Wouwerman.

Johannes Lingelbach (1623-1674) has a peculiar mixture of Dutch and Italian manner, his best part

being clever draughtsmanship; wherefore he furnished frequently the small figures in the paintings of his brother-artists. His "Battle-scene" represents his latest work. Another Italianized Dutchman, Willem Romeyn (1624-1693), was a minor artist, whose "Cattle in Repose" is in the Museum.

The greatest of the Dutch landscapists was Jacob van Ruisdael (1628-1682). He was the son of Izaak, the framemaker of Haarlem, and he entered his uncle's studio, whose son, also called Jacob, was but an indifferent fellow-pupil. To distinguish his work from that of his cousin and of his uncle, our Jacob adopted the spelling of his name by changing the double *i*, or *y*, into a single *i*, to van Ruisdael. An early journey to the northern forests of Germany gave him the material for those paintings which he thought might strike the popular fancy, since such scenes had been done by van Everdingen with great success. But neither these wild scenes of mountain torrents dashing over rocks, nor the marvellous views which he gave of his own country, were appreciated, and despite his productiveness — for over 450 of his works are catalogued — he came to want. The members of the Mennonite community of Amsterdam, of which sect he was a member, secured admission for him in the almshouse of Haarlem in 1681, where he died the following year.

Ruisdael's paintings surpass anything that has ever been produced in landscape art, because they are the work of a man who expresses some lofty and sustained thought in the most forceful language. They are the work of a man of mighty mind, who thinks, and is unique in his expression. They are simple, serious, strong and with sustained force. They are deeply subjective. We discover in all of Ruisdael's work, whether in his mountain-torrents, dune-stretches or seapieces the reflection, the domination of his own personality — not by limitation of power, but by inclination of choice. His own melancholy character found response in the broken, subdued and diffused light of nature; he was more moved by the sight of a stormy sky and the shudder of great trees tortured by the gale — just as Corot loved the pale light and silver-gray of the dawn, and the song of the lark. It was not a limitation of vision, but a choice of sentiment. His "Landscape," in the Museum, does not represent him in the fulness of his power — even so it indicates the profound, grave mind that made landscape richer in character, deeper in feeling, more tense in expression than the work of any other landscape painter.

Abraham Storck (1630-1710) pictured, besides turbulent or quiet waters also city views, with some talent. A "Seaport," here, is representative of

his work. Of Johan van Huchtenburgh (1646-1733) there are two canvases, "Repose after the Hunt" and "A Siege," whereof the latter is the most characteristic, as it also shows plainest that the artist built his style chiefly on Wouwerman.

Only one example of the 17th century Dutch marine painters is found here. It is a recently acquired "Calm Sea," by Simon de Vlieger (1612-1663), who carried on the advance of marine painting, until it was soon to find its fullest expression in Willem van de Velde, the younger, to whom belongs the palm for sea-pieces.

Several of the famous still-life painters are represented. They brought the painting of *nature morte* up to a high pitch of perfection, especially in getting the effect of light upon these objects, pots, pans, china, stuffs, fruit, flowers, dead game. Jan Davidsz. de Heem (1600-1683) shows in his "Still-Life" tasteful arrangement of the oysters, lemons, grapes and wineglass on the green-covered table, all given with depth and truth of colour. Fish was the specialty of Abraham van Beyeren (1620-1674). Jan Baptist Weenix (1621-1660) was the most gifted in this branch of art, though his versatile powers led him to produce creditable portraits, and, while sojourning in Italy, pictures of seaports, one of the latter being in the Museum. Nor is Willem Kalff (1621-1693) represented by this

work in which he excelled, but by a cottage interior. Rachel Ruysch (1664-1750) displayed admirable taste and judgment in the grouping of flowers, which she depicted with accuracy and harmonious colouring. A small panel here bears witness to her proficiency.

The 18th century was barren of art in Holland, only a few practitioners, following foreign tendencies, remained. But with the beginning of the 19th century art revived.

At first it revealed the same academic traits as in France and Flanders. B. C. Koekkoek (1803-1862) adhered to this style to the end. Despite the example set to him by his younger brethren, he continued to the last to paint his photographic landscapes, so strongly reminding of the old Munich and Düsseldorf schools. The three examples of his brush, "Winter Landscape; Holland," "Sunset on the Rhine," and "Winter Scene in Holland," are thoroughly characteristic. The same tendency may be seen in the landscape setting which Wouter Verschuur (1812-1874) gave to his pictures, which is tight and of little interest. He excelled, however, in the painting of horses, in which he displayed all the knowledge Wouwerman possessed. His "Horses in a Stable" demonstrates him to have been a first class animal painter.

J. B. Jongkind (1819-1891) was among the first

to take part in the modern Renaissance. He had studied with the academic Schelfhout, but when in Paris he learned from Isabey the secret of romantic colour. Soon he developed a manner all his own. While retaining his residence in France, he spent his sketching summers along his native coasts and infiltrated his work with the Dutch spirit. His "Sunset on the Scheldt" has a subdued though brilliant colour expression.

A. H. Bakker-Korff (1824-1882) followed more the minute style of the early Mieris. He is famous for his delicately brushed interiors, in which he displays elderly ladies gossiping around the teatable. In the Museum example, "Bric-à-brac," one of these cronies, with a white cap on her head, is seated among a confusion of artistic objects.

Christoffel Bisschop (1828-1904) was born in Friesland at a time when the Frieslanders could scarcely distinguish between an artist and an acrobat. When he covered his school books with drawings it provoked the horror of his parent. But after his father's death, his gentle mother allowed him his bent, and we have now the records of that picturesque northern province that shine and sparkle with gem-like gleam in their rich, strong colours. "The Sunbeam" gives a view in watercolour of one of these beautiful Frisian interiors with its antique furniture.

The Nestor of modern Dutch art is Joseph Israels (born 1824), one of the greatest masters of this age, and in Holland the worthy successor of Rembrandt. At first he sought, without great success, to find recognition with historical compositions; but when illness drove him to seclusion in a little dune village near Haarlem the turning-point came. His mind was inflamed with the poetic beauty of simple humanity, by the picturesque cottage interiors and types, by the beautiful marine views and the rolling background of the golden dunes. While these early presentations of his favourite subjects show yet some tightness of handling, they are already bathed with a new and poetic light in which he places his outdoor figures. It is the real light of the long evening, when a bluish haze descends over nature with the evening dew. We see this light in the beautiful example "The Bashful Suitor," painted after he had also attained more freedom and suggestiveness in his drawing. In his interiors he began to denote the chiaroscuro which was revealed to him in his early years by Rembrandt. His colour became also richer and deeper, and with advancing years he became broader and broader in his brushwork, and gained more atmosphere, and ever nobler style. His "Expectation," a young peasant woman preparing baby's outfit to fill the wicker-basket at her side, is rich and



THE BASHFUL SUITOR.

By Joseph Israels.



SPRING.

By Anton Mauve.

juicy of palette; while the "Frugal Meal," in the Vanderbilt collection, is one of his typical interiors, which so many others have followed in portraying.

Not until the fifties do we see both Johannes Bosboom — of whom the Museum strangely does not possess a single example — and Israels dethroning entirely the historical and romantic views which had so long trammelled the school of their country, and bringing forth an art, truly racy of the soil. With them came Anton Mauve and Jacob Maris.

Anton Mauve (1838-1888) had also to move away from academic training before the example of the broader treatment of Joseph Israels, and the reality of nature's lights as depicted by the Maris brothers, enabled him to infuse his own gentle, sympathetic, kindly character into his landscapes. Note his "Spring" and his "Autumn" — rarely have such transcriptions of nature been given, breathing such tender feeling, peace and quietude, a revelation of the serene, happy pastoral life of the Dutch peasant.

The art of Jacob Maris (1837-1899) may be less sympathetic, it is more robust, with more grandeur of expression, but not more technical skill. Only a small watercolour, "Canal in Holland," is in the Museum, which hardly gives the right impression of his genius. Jacob Maris may lack the poetry of Mauve, the deep spiritual feel-

ing of Israels — on the other hand he is the richer colourist, and above all the greatest sky-painter Holland has produced in the 19th century. He is remarkably broad in his handling, and with daring freedom he generalizes details to bring forth the due proportions of beauty in colour, merged into atmosphere. Thereby he reveals the marvellous splendour of the fleeting spirit of landscape, that appeals to us, and grips us with overwhelming force.

His elder brother, Thys (born 1839), as he calls himself to boast of his Dutch allegiance though resident in London, is the most original of Dutch painters. His earlier work shows pictorial features with fine colour, perfect tone and poetic realism. Of such is his "Reverie," in the Museum, where a young girl in a low-toned, olive-coloured dress is seated with a distaff in her lap. After 1880 he drew away from any school expression, and took a unique stand in mysterious aloofness. We find him revelling in dreamland, and his fairy-like pictures assume a weird, fantastic expression, elusive, vague, strangely suggestive, even haunting. They are the visionary fantasies of a poet's brain.

A watercolour by Albert Neuhuys, a characteristic Dutch interior, closes our review of the Dutch paintings.

CHAPTER IX

THE GERMAN PAINTINGS

IN the history of German painting there have been a few very great names — Dürer, Holbein, Böcklin, perhaps two or three others. But that history cannot rival the history of Italy and of the Low Countries. German painting cannot be said, in its past or present state of mediocre attainment, ever to have rested on historic laurels. In a measure the 19th century has brought forth some men above the ordinary, as Menzel, Leibl, Lieberman, Lenbach; but even the best cannot be placed in the same rank with the best men of foreign schools. Even Dürer was more of a thinker than a painter, and only really great in his engraving; while the art of Holbein is rather Dutch than German in its essential quality.

Teutonic art was slow to feel the influence of the art currents surging about on the south and the west; and while it at last heeded the examples set, it could not free itself from the enmeshing net of the literary and philosophic habits of the German mind. Dürer alone was an independent creator; Holbein and, less vigorously, Lucas Cranach the Elder did

show signs of individuality, but two centuries elapsed before a German poet arose to take up the work of the German painter — for it is not unjust to say that it was Goethe who sounded the clarion call in the valley of dry bones.

There, however, we lay the finger on the very spot of the inherent weakness of German art. It is, and always has been, a literary art *per se*. German painters have always listened too much to what was said by outsiders. Lessing, Winkelmann, Hirt, Goethe, down to Max Nordau have told them *how* to paint — and the poor painters, overpowered by so strenuous an argument sink themselves in attempting to realize the profound theories of their masters, the critics. Even today, the philosophies of Schopenhauer and Nietzsche inspire the highly symbolic, brutally dissecting art of the moderns. German art has always been mentored, from Goethe to Ibsen — even as the weakness of Royal Academy art lies in that it is Ruskinized.

And if the dictates *how* to paint could not be comprehended, the German artists, following the technic of others, at least heeded the literary pedagogues in *what* to paint — and the art of the raconteur found expression in pigment, and became a reflection of the village tales of Keller and Reuter. By some obtuse process of reasoning they sought their salvation in the written word — and we have the

painted anecdote, or landscapes, not as found in nature, but as described by the poets, even as Knille's favourite "Venus and Tannhauser" is only an operatic scene.

German art has always been an affair of the studio, until in the latest secession movement a revolution took place against discursive painting, and a desire was shown to be alone with nature—but what would you? Did it give us nature with its thousand intimate promptings? By no manner of means. On the contrary, exaggerating the faults of the *plein air* school of France—just as Michelangelo's followers exaggerated his own exaggeration—they went to the other extreme, and, abandoning "soul" and "sentiment," they gave glaring contrasts of coloured daubs and farfetched light-effects—in short, a chemical colour-analysis.

It is beyond cavil that where Art follows dictates, it comes to naught. Art must be free and spontaneous, and inspired by *life*, not *words*, to be lasting.

Hence we see that the art of the last century had scarcely reached its height when decay set in; and the paintings, of which so many are in the Museum, however popular in their day, have ceased to stir or even attract us.

It is true that beginners in art appreciation, not able to understand the beauties of light and colour,

grasp with avidity at a tableau which tells them in so many words what they ought to call beautiful—the story, the sentiment, the sentimental, the pathos. And that such art, no matter how much we may deride it, for the ignorant is still the last word to be uttered is proved by the following of the English Royal Academy and the modern French anecdotal painters—but its too earthly realism, devoid of any idealistic inspiration, soon palls and cloys.

German painting has never risen to the dignity of a school in its highest sense. Here and there individuals have sporadically arisen who in their personal way have asserted themselves. A few primitives, Meister Wilhelm of Cologne and Wohlgemuth were followed by Dürer and Holbein. After these there has been a Hans von Marees, poet and mystic, who had a temperament that had much in common with that of Burne-Jones. Böcklin, one of those unaccountable figures that spring up like Turner, was the one genuine romanticist. Menzel, a realist and draughtsman, trod more conventional paths; but with Piloty in command at Munich, and Anton von Werner at Berlin we can only recognize groups of men among whom a Meyer von Bremen, a Defregger, a Bodenhausen are preëminent.

We have not, however, the right to condemn their anecdotal art altogether. What seems to us the

height of conventionality was not such in the time it was executed. It was then genuinely expressive of a prevalent order of ideas intelligently held and sincerely believed in, a view of art as positive and genuine as any other set of principles — of which we may *not* have grown tired. And if the art of these men had in it the seed of weariness for those who are simply out of sympathy with its aim, its ideal, it does not in the least reflect on the sincerity, the honesty and even the accomplishments of its practitioners.

The hope of German painting lies still in the future — and there are indications that this future may not be far distant.

So then — we stand before the choice to fill an entire volume with a recapitulation of the stories we find depicted by the German paintings, or allow you to make your own story from each canvas, and these are so plain that he who runs may read. We will, therefore, refer to such paintings as stand out eminently, and group together what remains.

A most interesting painting is a primitif, assigned to the Austrian school of the 15th century. This painting, bought in 1871, was on exhibition for a short time after the Museum was opened in Central Park, but was strangely withdrawn, and has for twenty-five years reposed in the storage room. Fortunately it is again on exhibition, and presents a

delightful problem for experts. There is much in favour of ascribing this diptych to a Teutonic school, although its first impression is one of northern Italy. Since no stories of *hagiology* correspond with the scenes portrayed, these may be representations of Bible characters, executed in more or less native surroundings, which we know to have been the Germanic point of view, as it was the Flemish. Thus the first scene may represent John the Baptist in the wilderness, surrounded by wild beasts; and the second scene on that panel his beheading, transposed in such surroundings as were familiar to the artist or suggested by his imagination. The right wing may represent the miracle of water being turned into wine, and the reviving of the daughter of Jāirus by Christ, dressed as a Bishop — a presentation which is not rare in early German wood engravings. The characteristic dress of the young gallants in the foreground may perhaps form the readiest means to place the locality of the artist, and it should not be surprising if some Swabian or Bavarian master with Italian training were found to whom this unique altarpiece may be assigned.

The "Head of an Apostle" would be a rare example of Dürer's tempera painting, if its attribution, rightly queried in the catalogue, were correct.

We come with full assurance to the "Portrait of



PORTRAIT OF A MAN.
By Hans Holbein, the Younger.

a Man," by Hans Holbein, the Younger (1497-1543). It represents a young man, twenty-two years old according to the inscription, which also bears the date 1517. He is dressed in the costume of his period, of the wealthy, fashionable class. The background, which is the angle of a wall, has a frieze around the top, probably derived from an engraving of Mantegna's school. The painting is done in oil on paper, which is very unusual, although a picture in Basel, "Adam and Eve," by Holbein, of the same year, is also done on paper, and probably points to Holbein's experimenting with this material.

According to the date Holbein was but twenty years old when he painted this portrait — evidence enough of his wonderful precocity, as it exhibits in every way his essential characteristics of design, and contour of the figure, so fully exemplified in his "Georg Gyze," now in Berlin. In Holbein we find a portrait painter of wonderful capacity for exact and absolute truthfulness to life. When he depicts a man he thinks of nothing else but his model; he isolates him; he places him before us in unbiased, objective truth, with unfailing acuteness of individualization. There is no "make-up" in Holbein's portraiture. There are no preconceived ideas which he wishes to deploy, but as plainly as is possible with the brush he depicts natural refinement or ugliness as the faithful historian records the facts. But he was

more than a historian; he was at the same time a powerful artist, whose manual skill is incomparable. The delicate perfection of his execution is marvelous. His vigorous drawing that equals that of the most learned masters has an almost classic restraint, which is wanting, indeed, in the work of Dürer. In his colouring, only surpassed in richness by Titian, he has a keen sense of the values of tone relations. His flushing flesh palpitates with the life-blood coursing under the skin.

Nor did the exact portrayal of the human countenance include the whole of Holbein's talent, although it constitutes an essential part of his genius and of his work. He also had a taste for beautiful allegories, and his idealism led him to decorative paintings of supreme excellence, notably his two friezes, the "Triumph of Riches," and the "Triumph of Poverty." These decorative paintings are unfortunately all destroyed, and are only known from the drawings that have been preserved. Still he was not a dreamer of dreams, his flights of fancy were not of long duration, and willingly did he come back to his delineation of men and things as he saw them. A less powerful personality than Dürer, he was a far superior painter, and never has he been surpassed or even reached in his supreme place in Germanic art.

A "Portrait of Archbishop Cranmer" is a fairly

good contemporaneous copy of a work Holbein painted during his stay in England.

Lucas Cranach, the Elder (1472-1553), Dürer's and Holbein's contemporary, was only second to them in proficiency, following, however, more the linear design which is apparent in all the work of the men who combined painting and engraving. His work looks fantastic, odd in conception and execution, sometimes ludicrous, and has always an archaic appearance. Still his pictures, with their Flemish technic, are typical of his time and country, and possessing strong individuality may well be ranked among the most interesting paintings of the German school. Like Dürer he was an intimate friend of Luther, whose portrait he painted several times.

The "Portrait of a Man" — whose identity has not yet been discovered — is a characteristic example of Cranach's style, which sometimes lacks proportion, as we note in the way this half length is crowded in the frame. Cranach ordinarily signed his pictures and prints with a crowned serpent.

A "Madonna and Child" is provisionally attributed to Lucas Cranach, the Younger (1515-1586), who closely followed his father, but was a weaker painter.

Only one painter of the 18th century is shown, Christian Dietrich (1712-1774). He was a child of his period, painting almost all subjects with equal

facility, and in any style or manner he chose to imitate. His "Surprised" and "Christ healing the Sick" illustrate this to the point.

With the 19th century there started in Germany a so-called "revival of art," which like many another revival did not amount to much. It was brought about by the study of monumental painting in Italy, and the taking-up of the religious spirit in the pre-Raphaelite manner. There are no examples of this movement here.

Towards the middle of the century came that senseless imitation of detail in nature, carried out along the lines of the severest academic technic. Some artists became followers of the romanticists of France; until only towards the close of the century men arose who were less affiliated with the German art traditions, and sought as individuals to work out their own style and method.

Of the various groups of artists shown in the Museum — who differed very little from each other — we note first the Düsseldorf group, the earliest of which was Johann Wilhelm Preyer (1803-1889), whose greatest fame rests on his still-life painting, especially of flowers and fruit, done in a masterful manner, with careful finish. His daughter, Emilie Preyer, of whom we have some fruit-pieces, is somewhat broader in handling. Karl Wilhelm Hübner (1814-1879) has a colourful and expressive canvas,

called "The Poacher's Death." It is said that when this painting was exhibited, in 1847, in various places in Germany the impression produced by its realistic presentation was so profound that a successful movement was started for a humane change in the German game-laws.

Andreas Achenbach (1815-1890) was a strong and vigorous naturalistic painter, sometimes even forsaking the mannerisms which held sway, and to which his son Oswald (1827-1905) more closely adhered. Each has an Italian subject here. A "Holy Family," by Karl Müller (1818-1893), Professor at the Düsseldorf Academy, presents a peculiar mish-mash of incongruous styles.

Wilhelm von Kaulbach (1805-1874), transplanted the academic Düsseldorf methods to Munich, where he became the director of the local Academy. His "Crusaders before Jerusalem" is an example of his preference for historical compositions; also demonstrated by his successor Carl von Piloty (1826-1886). In the latter's "Thusnelda at the Triumphal Entry of Germanicus into Rome," the story is told with transparent fidelity, while the best part of the art of the period, its thorough and careful drawing, must be appreciated. Friedrich Voltz (1817-1886), in his "Landscape with Cattle," gives a punctilious performance in a perfunctory way.

Mihály de Munkácsy (1844-1900), the Hun-

garian by birth, is only placed in this coterie because of his having studied at Munich — his style was more French. He was by far the strongest man that came from the Munich school. His genre is spirited, powerfully suggestive, and eliminating its didactic proclivities by the force and boldness of the technic. His “Last Days of a Condemned Man” established Munkácsy’s reputation, and his “Christ before Pilate” has spread his fame world-wide. His “Pawnbroker’s Shop,” in the Museum, gives an excellent idea of his manner.

Franz von Defregger has a “German Peasant Girl,” such as he frequently put in the setting of his meetings between peasants and city-folks. Gabriel Max, also an Austrian, the painter of the well-known “Lion’s Bride,” has here “The Last Token — A Christian Martyr,” of equal popular interest and message of sentiment. Max is a splendid animal painter, whose figure work is adequately expressive.

Hans Makart (1840-1884), whose enormous “Diana’s Hunting Party” has for long been one of the *clous* of the Museum, was thoroughly French in ideas and methods. The life-size figures disport themselves with grace and abandon, the colouring is rich and harmonious. Eugene Jettel (1845-1901) had the impressionable mind which acquired influences wherever they touched him. His “Marsh in

North Holland " has the Dutch atmosphere, just as many other landscapes of his brush reflect Barbizon manner. A Bohemian, with Munich training, Vacslav von Brozik (1852-1901), was more interested in historical work, his huge canvas with "Columbus at the Court of Ferdinand and Isabella" being arranged like the dramatic climax of a theatrical scene. C. G. Hellquist (1851-1890), of Swedish birth, was also a Munich man by training and choice of manner, as may be seen in his historical canvas, "Peter Sonnavater and Master Knut's opprobrious Entry into Stockholm in 1526."

Among those in the Berlin wing of the Düsseldorf school we find first the one in whom all its tenets have been most scrupulously concentrated. This is Meyer von Bremen (1813-1886), whose canvas, "The Letter," needs no explanation, as to subject nor execution. Carl Becker (1820-1900) was more ambitious in his literary godfathers, taking a scene from one of Goethe's plays for his subject, while Gustav Richter (1823-1884) aims still higher in an allegory of "Victory." Plain and matter-of-fact in its presentation, and attractive in the colourful rendition, which lithography has copied to a nicety is Riefstahl's (1827-1888) "Wedding Procession in the Bavarian Tyrol."

Adolph Schreyer (1828-1899), although a pupil both of Munich and Düsseldorf, was not always

bound with their shackles. When Schreyer's name is mentioned the mind reverts to an almost endless army of Arabs galloping across the plain, all put upon convenient parlor-size stretchers and all painted from the same palette. But he did better work. He was, when he cared to be, a painter and a draughtsman of bold conception. In his early period, when he painted Wallachian scenes, the Cossack of Russia, or the peasant of Poland, he was more sincere in his work than when later *le pot au feu* made him turn out his Arabs at the dealers' command. A single Wallachian example, "Abandoned" — a horse standing by a wrecked wagon over the bodies of his mate and his master, on the marshes of the Danube — and several Arabian subjects give ample opportunity to compare his different styles.

There are six or eight examples of the work of Ludwig Knaus. His most popular picture has always been "The Holy Family, Repose in Egypt" — although one need not to expect any local colour on account of the subtitle. It is a charmingly sweet ensemble of a lovely woman with pretty cherubs. Anton Seitz and Ferdinand Schauss have also to tell their stories in paint, and do this with simplicity and sentiment without any clumsiness of expression. F. A. von Kaulbach, who after Lenbach's death took the lead as the German portrait painter, was more colourful and versatile than Lenbach, but



OXEN GOING THROUGH THE WATER.
By Heinrich Zügel.

without the latter's powerful, characteristic features. An ideal "Girl's Head" is the example of his brush in the Museum.

Only two of the men who at the present day are instilling the hope of the generating of a national school are represented here. Hans Thoma has a canvas "At Lake Garda." Thoma looks backward towards the days of Altdorfer, who in some respects was the forerunner of Turner. He is the most German of painters and a son of the Black Forest, a dreamer and a poet, a master of idyls. More tranquil than Böcklin he takes refuge in a certain archaic ingenuousness, and he presents his naïve and charming landscapes with a delightful and almost childlike freshness. His colour may be occasionally dull, and his drawing defective, he still depicts his rural themes with loving beauty.

More vigorous than he is Heinrich Zügel, the most brilliant painter of animals, who has an astonishing technic and a wonderful freshness of colour. His "Oxen going through the Water" reminds one of the Spaniard Sorolla y Bastida in its forceful presentation and vivid execution.

CHAPTER X

THE SPANISH PAINTINGS

MOST of the few painters of note which the Spanish school has produced are represented in the Metropolitan Museum, except the greatest of them all, Velasquez, whose work is only indicated by copies or school pictures.

A recent acquisition gives us even a glimpse of quattrocento Spanish art, of which little has been discovered. In fact, it is but a few years ago when a Spanish writer, Señor Sanpere y Miquel, revealed to connoisseurs the existence of a flourishing school of painting in and around Barcelona throughout the 15th century. The example in the Museum is an ancona of this school, an altarpiece dedicated to Saint Andrew, and attributed to Luis Borrassá. We must draw on the information given by Mr. Roger E. Fry, the Museum's expert, in regard to this Primitif.

The school of Barcelona, or of Catalonia to give the name of the entire district, was quite distinct from the Spanish school proper. The Spanish school had been born of the Church, and religion

was its chief motive. An ascetic view of life inspired it. Not a pietistic, fervent and devout, as much as a morose, often ghastly tenet. It bore the marks more of an ecclesiasticism by blood and violence, than of Christianity by peace and love.

The Catalans looked, however, by preference to Provence and Italy than to Spain in their racial, political and social sympathies; and the origin of their school must rather be traced to Avignon. While the Popes were confined there (1309-1377) many Italian artists followed them, and especially Siennese artists impressed their style upon the Limousin districts, and the founders of the Catalan school clearly derived their inspiration from Simone Martini and others. Thus Siennese forms, Siennese technic, and to some extent Siennese colour predominate in their work till well on into the 15th century.

The first of the artists of this group of Barcelona which Señor y Miquel mentions is Luis Borrassá, who flourished in the early years of the 15th century. A few of his retablos, painted by him between 1396 and 1424, are still in existence, which show an artist who, following the main lines of Siennese trecento art in the larger compositions, gives rein to a quite individual and original fancy in the smaller subsidiary scenes. In one respect he seemed even to have been in advance of the con-

temporary Italians, who were still conscious of conventional traditions. Borrassá showed to be in more intimate touch with the life around him, and displays a greater realism in the features of the persons he painted.

The altarpiece in the Museum came from the Church of Perpignan, near to the Catalan border, and bears a striking affinity to the altarpiece of St. John the Baptist, in the Musée des Arts Décoratifs, in Paris, which is accepted by Señor y Miquel on internal evidence as Borrassá's. Still the attribution of our altarpiece is by no means established, since too little is known of this primitive school to adjudge with certainty on any example that might be found. The same might be said of another most interesting altarpiece, lent by Mr. William M. Laffan, which belongs to this school and period.

Next in order of our review is a large "Nativity," by El Greco (1548-1614), "the Greek," for he was born on the island of Crete, where he was called Domenikos Theotokopuli. Early he was taken to Venice, and there learned his art in the school of voluptuous colour, and became Titianesque in style; although Tintoretto must have had great influence on his manner. Being still quite unknown, the work that he did in Venice until his twenty seventh year has been ascribed to various Italian artists, despite the peculiar characteristics which even then distin-



ALTAR PIECE DEDICATED TO SAINT ANDREW.
 Attributed to Luis Borrassà.

guished his brush. In 1575 he was probably brought to Toledo to paint the reredos in the Church of Santo Domingo de Silos, and he never left the Spanish city for any length of time, dying there forty years later.

An alien will frequently emphasize the national traits of his adoption more strongly than is done by the native himself — thus “the Greek” has been called more Spanish than the Spaniards. The austere asceticism of Spanish character is strongly reflected from all El Greco’s work, but exaggerated to a degree, and one detects therein an extravagant mannerism. Without going so far as to say, with Carl Justi, that he painted like a visionary, taking for revelations the distorted fancies of a morbid brain, we still must wonder at the gauntness and grimness of his elongated figures, which in their exaggerated line and harsh colour make decidedly uncanny and ghostly pictures. It is natural that work of such impression is scarcely attractive, at first glance at least, its flavour is too strong, it is too bizarre and racy in quality to be enjoyed by every one. Still there are certain features about his work which make it naïvely new and strangely modern. In his patchy colouring, in his flat masses, we recognize the first of the impressionists in the broader sense. We find also a new, and hitherto unknown, tonal quality in his work, smoky blacks

and dingy whites, which Velasquez owed to him and later developed into "silvery tones," after leaving the hot and unluminous colour he had learned from Herrera.

"The Nativity," in the Museum, is one of the extreme examples of El Greco's art. In drawing, colour and composition we find here one of his most characteristic performances.

In spite of El Greco's eccentric style he left some followers from his studio, Maino, Tristan and Oriente, who rank among the best Castilian painters; but it was not until half a century later that the great master arose who alone has lifted Spanish art to an eminent place.

Before Velasquez the art of Spain had only tentatively assumed characteristic national features. In the early days the struggles of the country for political existence, as well as the frequent contests with the Moors, tended to retard its artistic development. When art spoke it was a faint echo and in feeble imitation of Italian and Flemish masters, it was more derivative than original. The powerful influence of the Church, the narrow bigotry of the people and their rulers, and the terrors of the Inquisition stamped it, and tended to depress. Classic art was unknown, the study of the nude was forbidden, and in the religious paintings, which alone prevailed, fervent fanaticism, often morose,

ghastly and horrible, was the inspiration. The influence of Flanders loosened somewhat the gloomy thralls, and later, in the 16th century, Florentine drawing and Venetian colour aided the liberation from the yoke of the Church.

Velasquez (1599-1660), the great realist, with transcendent art, gave the true poetry of painting. His motto was *Verdad no pintura*, truth not painting, and Luco Giordano called his work "the theology of painting." If theology means knowledge of the sublime, the appellation is apt.

In summing up his characteristics we note that the two periods of the Master's painting are divided by his first Italian journey in 1630. Even in his first period the vital creative power emerges, not the result of mere imitative observation but native breadth and dignity in treatment, massive and secure in construction. In his second period there is an added lightness, unity and force of tone, a more decorative character and an increase of atmospheric effect. Yet had he died during his first visit to Rome it might have been said, without exaggeration, that he had spoken his last word, and that, young as he was, he had lived to see his art fully ripened.

Throughout his work we find that often he had no real sense of colour, the more surprising when we reflect upon the unfailing instinct for colour

shown by his Moorish contiguousness. His drawing was always admirable, correct and unrestrained; some of his portraits are modelled very broadly and softly, without a sharp mark or a hard edge, when he smudges so subtly as to convey no sense of direct handling; the surfaces slide into each other in a loose, supple manner. Or again he gave his figures bold, rough-hewn planes, which give them the force and vigour of firm chiselling.

Velasquez had a mastery over his materials unequalled, his colouring was clear and clean, he seldom used mixed tints. He was gifted with the art of simplification, with an economy of pigment, whereby the texture of the canvas becomes visible, enhancing the delicate effect. He husbanded his whites and his yellows, which tell, sparkling like gold, on his undertoned backgrounds. He painted with a rapid, flowing and certain brush, using those long ones of which Palomino speaks.

Velasquez was the great discoverer of values, that is, according the just amount of light to the colour represented, which gives an object painted a peculiar intensity of illumination and appearance of life; while his power of painting circumambient air, his knowledge of lineal and aerial perspective, and the gradations of his tones, give an absolute concavity to the flat surface of the canvas.

Yet in all his painting there is an absence of art

and effort, which is the culmination of knowing how to do a thing. This was the result of his severe discipline in the studios of his masters, Francisco de Herrera and Francisco Pacheco.

Par excellence, Velasquez was an objective painter. His work is free from the slightest tendency to substitute cleverness for truth. He never frittered away his breadth or sympathetic effect by superfluous finish to mere accessories. He never "faked." He did everything bravely, with an utter absence of self-assertion or pose. There is no showing of the artist. The idea never enters his head that his own individual trick with the brush could have an interest for any human being.

The three portraits in the Museum, which formerly were attributed to his brush, are now rightly relegated to be school-copies. Still they give us, at second hand, an inkling of the Master's art.

Francisco de Zurbaran (1598-1662), of whom we have a "St. Michael, the Archangel," was born the year before Velasquez. His work is in the eclectic manner of Caravaggio, and was undoubtedly influenced in his later years by his contemporary Bartolomé Estéban Murillo.

Murillo (1617-1682) was the greatest religious painter of Spain, and always one of the most popular, not only in his own, but in other countries. His great popularity is likely to be ascribed to a ten-

dency towards insipidity which he displays in most of his work. His "St. John the Evangelist," in the Museum, represents the Saint seated on a rock in a bare landscape, against a lurid background of dark gray. His eagle, holding an inkpot, is seated alongside the inspired writer.

Most painters, even the greatest, show an alteration, if not always progressive, in their manner of painting — so it was with Murillo. He, at least, underwent a purging of both phrase and manner. Many of his earlier paintings are cold and sombre in tone, sad in colouring, black in the shadows, jejune and trivial in character and expression. This early style is known as his *estilio frio*, or cold style. His next phase, known as the warm style, *estilio calido*, is marked by deeper colouring and strong contrasts of light and shadow; but the light is actual light and the plastic forms are well defined. Murillo's last style, peculiar to himself, is known as *el vaporoso*, from a certain vaporous or misty effect that it produces. It was the result of his effort to overcome the heaviness, opacity and hardness of a solid impasto, and with a freer and looser manner he produces now his effects by a variety of tints melting into one another, and he dematerializes his figures while still retaining their highly mundane and sensuous existence. His most famous productions are those in which the manner

of his middle period is becoming influenced by this later searching for misty effect. It is plainly seen that the example before us was painted in his latest manner.

One of the followers, possibly a pupil, of Velasquez, Mateo Cerezo (1635-1685), has here the "Portrait of a Cardinal," which has little distinction of original attainment.

Not until a century later an artist of eminence appeared again in the advent of Francisco Goya (1746-1828). A "Portrait of Don Sebastian Martinez," and another man's portrait, loaned to the Museum, do not give a very extended view of this artist's versatile talents, devoted to religious subjects, portraits, figure work, but especially satirical compositions which gave him the name of "the Spanish Hogarth." The "Don Martinez" is an unusually careful and serious work, more precise in drawing and more constrained in brush work than was his wont, while the "Don Mocarte" is freer in handling and has more intense characterization, and must hence be an earlier work. Goya gradually changed his style to an austere and scrupulous precision of outline. A "Jewess of Tangiers," also of his brush, has more of the fire and vivacity of his early manner.

The 19th century artists invariably echo the prevailing Parisian mode of painting, only occasionally

harking to Castilian and Andalusian models. Leon y Escosura (1834-1901) followed his natural bent towards historical research to furnish the genre he mostly painted. His "King Philip presenting Rubens to Velasquez in the latter's Studio" is a scene skilfully handled, the poses are natural and easy. He was not a stranger to New York, where he visited several times to paint portraits and local subjects. One of these shows an auction sale in the, now defunct, Clinton Hall, in 1876.

Mariano Fortuny (1841-1874) had a brilliant career during his short life. When only sixteen years of age he won the *Prix de Rome* at Madrid. His "Portrait of a Spanish Lady" is one of the most artistic paintings in the Museum. It is painted with sincere searching of the highest expression of art, without any claptrap or any substitute of cleverness for truth. There is nothing supercilious about this dignified interpretation of nature. The relative values of the black gown and the deep olive background are given in a masterful manner. His Arabian scenes have more of a *staccato* tendency, in which nature is cajoled and forced and bedizened to add to attractiveness.

The short life of the gifted Eduardo Zamaçois (1842-1871) was the romance of the *Quartier Latin*. He combined the satire of Goya with the wit of a Frenchman, and preached his pictorial



PORTRAIT OF DON SEBASTIAN MARTINEZ.
 By Francisco Goya.



PORTRAIT OF A SPANISH LADY.
 By Mariano Fortuny.

homilies with the eloquence of Bossuet, and the precision of his master, Meissonier. He was a master of the grotesque at will, but appreciating more fully the picturesque, he was a mocker without a grimace. He was brilliant without false glitter, audacious in his invention, yet disarming animadversion, because the point of his arrow was not poisoned. In "The King's Favourite," in the Vanderbilt collection, the artist introduced the portraits of several of his brethren of the brush.

The genre of François Domingo concerns itself most with guardrooms. Several of his easel pictures are here. José Villegas followed his master Fortuny to a certain extent, sometimes surpassing him in gorgeous colour. He has a thorough knowledge of the human figure, as seen in "Examining Arms," and a fine talent for composition, to be noted in "A Spanish Christening." Martin Rico (1850-1908) is best known for his Venetian views, which have always enjoyed unbounded popularity. With Rico the sun is always shining, Venice is never dirty, even the sails on its fishing boats seemingly are freshly washed, starched and laundered. He has been able to find many picturesque nooks in the Lagoon city — as who would not? Withal, he paints these neatly, full of colour, and in a purely decorative vein. Emilio Sanchez-Perrier has also here a lagoon of Venice, in much the same manner.

One of the most popular paintings in the Museum is the "Boatmen of Barcelona," by V. D. Baixeras, an admirable composition with strong colour, a realistic impression.

This 20th century has, however, brought to the fore a few Spaniards who may yet redeem all the past, and reveal a truly national spirit. Garrido, Ricardo Canals, Guirand de Scevola, G. Bibao, Jaime Morera, Eliseo Meiffren, Sorolla y Bastida, and Ignacio Zuloaga are most prominent. The latter two are represented in the Museum. Of Sorolla we have three representative canvases, "The Bath, Javéa," "The Swimmers," and "Portrait of Señora de Sorolla." This artist is a light-painter. Heat and light were never more powerfully represented than in his shorepieces. The sun fairly seems to pour light and heat upon the blinding sand. The greatest skill is required to paint this, for if clear whites are used the effect is chalky and the sense of heat is lost, while if the highest notes of colour are adulterated or neutralized to an appreciable degree, the vividness is gone and the sense of light is lost. The technical methods which Sorolla uses to reflect the effulgence of light from his canvas are simply marvellous. His figures are gay and lithesome. The swimmers in the sparkling water are instantaneous in movement.

Ignacio Zuloaga, whose "Mlle. Bréval as Car-



THE BATH, JAVÉA.
By Sorolla y Bastida.

men " is in the Museum, is if anything still stronger, more juicy, and richer in his figure-work. He reminds of the best of Goya's figure pieces, of the best in Velasquez' " Weavers," of the best in Murillo's celebrated beggar-boys — it is, indeed, *figure grandeur naturelle*.

New forces have arisen in Spain that will be its later glory.

CHAPTER XI

THE FRENCH PAINTINGS

IN point of numbers of artists represented the French section is best supplied. Examples of almost one hundred and fifty painters are shown, as a result of which not any national school of painting in the Museum may be studied as completely in every phase of its art expression. We have here the 17th century classics, the prominent 18th century men with the exception of Fragonard, some of the Academicians and of the Romanticists, all of the Barbizon group, and most of the men that come after. Greater names than of those we find here are missing; nevertheless, the various art currents are sufficiently represented, so that these may be followed, if only in the work of the lesser men.

The earliest French example in the Museum is the part of a polyptich which undoubtedly comes from the Avignonesse school, which had its origin in the influx of Italian artists in the 14th century. With many Italian traits these three panels possess marked French peculiarities, the French saint St. Giles being one of the subjects. The other two

panels represent "The Expulsion of Devils from Heaven" and "The Mission of the Apostles."

This Italian influence was farther north combined with Flemish tendencies to shape the early French painting of religious subjects, and also of portraits, the most famous artist of the 16th century being François Clouet. While the French artists of this period adopted all they could learn from the Italians, the Flemings, and the Hollanders, they still manifested some independent spirit in the intellectual manner in which they coördinated and constructed these materials. For one thing they seemed to have given preference to flat-painting, so that Wilkie observes that their pictures had the appearance of outlines filled up.

With the next century this intellectual evolution asserts itself more fully. The drift had been more towards Italian eclecticism, to which the men of Flanders also were succumbing. This is seen in the work of the three brothers Le Nain (early 17th century), of whom a school picture, "Mendicants," is in the Museum. Although this tendency is also strongly marked in the mythological paintings of Nicolas Poussin (1594-1665), this artist was the first in whom French genius asserted itself in painting. We observe with him an altered attitude towards the landscape setting, which is less emotionally symbolic and decorative, as it is with

the Italians, and is revealing more realistic traits, even in classic severity and purity of style. This is only superficially shown in three school pictures of rather poor quality. These poor performances, savouring in some way of the flavour of a master's spirit, but bearing plainly the earmarks of imitation, were once accredited to the higher talent — but to call a goose a swan does not change the breed of the bird.

His brother-in-law, Gaspard Dughet, whom he adopted as his son, and hence known as Gaspard Poussin (1613-1675), was strongly influenced by Salvator Rosa, while at the same time endeavouring to follow the noble, classic style of Nicholas. But mannerisms and painting-tricks were the natural consequence of an intensely facile brush and fecund imagination, which detract materially from the artistic value of his work. The "Landscape with Figures" is a typical production.

Just as fully imbued with the Italian spirit was Jacques Blanchard (1600-1638), whose "Venus and Adonis" clearly shows to have been painted under Titian's spell.

The man who did the most specific service to French art, and to all landscape art in fine, was Claude Gellée, called after the district in which he was born, Claude Lorrain (1600-1682). This is the more remarkable because Claude cannot be con-

sidered to have proclaimed his message in his mother-tongue. He used a foreign dialect, for his work is Italian, his composition, his subjects, his figures — which are poor at that — are painted in the style of the land where he lived from his early manhood. Classic ruins, seaports, pasture lands, herds and herdsmen, piping shepherds, dancing peasants, gods, saints, banditti, sportsmen — he painted these, and not impeccably. His landscapes are seldom, if ever, true to colour; his foliage is smeared and dragged; there is little harmony in his expression; and the composition of his pictures is stilted, forced and overstudied.

But to all this there was added a new revelation. He was not “the father of landscape art,” as he has been called, for Titian and other Venetian painters had before his day from time to time painted landscape pure and simple. Claude Lorrain’s greatness, his real merit lies in that he was the first — not only in priority, but well-nigh preëminently — to grapple seriously with the problem of sunlight and atmosphere. And in this his influence is still felt. He was able to define separate distances and unlimited space by the soft vapour in which he bathed his scene; to make leaves quiver, and fleecy clouds float across the sky by the circumambient air; to depict the brilliant and vivid working of sunlight. Only Turner, and he alone, has ever surpassed Claude

Lorrain in defining the magic, transforming power of the sundisk. Yet even here the discerning may pause, for where Turner analyzes this sunlight, sacrifices everything to it, and catches its real radiance, Claude crowns the mysteries of his light with severity and repose, and considers the object illuminated quite as worthy of his skill as the light itself.

It cannot be difficult to trace in the "Italian Seaport" which the Museum owns — a beautiful example, with its golden glow of sky — the various characteristics that have been enumerated.

The next century brought that group of painters whose charm still lingers. They are the Minor Masters, men born of their time, and reflecting the spirit of their age. It was an artificial age of re-awakened paganism, of frivolous and trivial graces, of elegant amusement and vivacious desire, ushered in by the light-hearted, pleasure-loving regent, Philippe, Duke of Orleans — a transition from the majesty of Louis XIV and the 17th century, to the gaiety and gloss, patches and rouge of the reign of Louis XV.

Watteau (1684-1721) was its embodiment. Do we not find in his life the fatal contrast, the mordant irony of the life of his period? All the festivals of pleasure which he painted, the lightest and latest fancies, a paradise of gay dresses and shepherd pastimes amid enchanted shades, the sunny

stage with Gilles and Pierrot and Columbine, with Scapin and the Doctor, with Arlechino and Scaramuccia — all those cunning catches and quirks of look and gesture which he touches with the happiest art and insight, all this spark of genius and poetic vision, to cover the dark mood, petulant sarcasm and unhappy spirit of a poor wanderer, always restless, impatient, dissatisfied, and dying just when youth was passed. Even as the enchanted world of the frivolous court, the glittering extravagance and entrancing fashions but lightly gilded and veiled the despair of poverty and starvation, the gross and sordid existence of the masses, which in the whirligig of time would hurl the great Revolution to scatter these Olympian divinities, and replace the half-overgrown, smiling Pan with the guillotine.

Only a few paintings of this period are owned by the Museum, but fortunately several have been loaned which give a partial survey of the 18th century French art. Watteau's genre (only a Portrait by him is shown) and Fragonard's matchless work are still lacking, and some of the other canvases here are but copies.

Still belonging to the colder atmosphere of the reign of Louis XIV were Rigaud and Largillière, both superior to the portraitists that followed. They are more impressive, always dignified, Rigaud even possessing scope and style, while Largillière had

still breadth of execution, not yet lost in the *confectionné* manner of later artists. He has also a more unctuous colouring, a clear-cut brilliancy of modelling. The "Portrait of Marie Marguerite Lambert de Thorigni," by Nicholas de Largillière (1656-1746), has vivacity, daintiness and wit, with some insight into character, later to be replaced by insipidity.

Jean Marc Nattier (1685-1766) already shows in his portrait of "Princesse de Condé as Diana" the ideal to which portraiture was reaching — the ideal of the frivolous society that flocked to his studio to be made beautiful, whether they were or not. And so he gave innumerable charming visions of pretty, budding and blooming ladies with soft, caressing eyes, clad in sumptuous gowns or coquetish *deshabilles*. He was the most accomplished court-painter — with all that this implies.

Entirely in Watteau's style was the work of Pater (1696-1736). An excellent copy of his "Comical March," in the collection of Lord Pembroke, enables us to know how near he came to the sparkling manner, with less refinement of colour, of the greater master.

François Boucher (1704-1770) possessed the same sportive and abandoned freedom, with a vibration of atmosphere that blends the hues of his palette. His "La Fontaine d'Amour," "Les

Dénicheurs d'Oiseaux," and "La Toilette de Vénus" have all indefinable charm, veiled and subtle poetry, glances and smiles of gallantry, vague murmurs of a summer night's dream, garlands of roses that become circlets of kisses.

Noel Nicolas Coypel (1692-1734) was a somewhat lesser light; yet his "Venus with Sea-nymphs and Amours," keeps us still dreaming in that chance spot that has no place on the world's map, where is eternal indolence, where eyes grow drowsy, where love is the light, and visions fill the indefinite horizon.

François Drouais (1727-1775) was another popular and fashionable portrait painter of the 18th century. He showed great care in his accessories, and cannot be held blameless of flattery. A "Portrait of the Emperor Joseph II of Austria," the brother of Marie Antoinette, and a portrait of "La Comtesse d'Hornoy de Fontaines" — especially the latter — are characteristic of the art of his period, an art which loved sinuous, capricious, rich and unsymmetric forms, searched for tender, evanescent colours, and in all and everything avoided violent sensations. An art which, added to all qualities of competence, facility, grace, elegance, possessed one, and that cleverness, to a superlative degree.

With Greuze and Chardin (the latter not represented) we leave the *fêtes galantes*, the rouge and

beauty-spots, and return to nature — if nature is meant to be life divested of its humours or heroics. For it was not a return to naturalism. Greuze's prevailing fault was an artificiality as pronounced as in any of the frivolous and sensual allegories of Boucher. Only his artificiality concerned itself with the choice of his moral subjects, and with their wearying monotony. The cause of his temporary popularity was the reactionary trend of his ideas, overflowing with good and generous impulses and tender emotions; in his exaltation of the virtues, the strength and honour of the middle classes. He was the painter *par excellence* of young girls, always the same, and always charming, which he created with such personal *cachet*, that his name has even become attached to the type. Three such heads by Greuze (1725-1805) are in the Museum.

Only in the heads of children, of bewitching girls, and especially of that transient and ephemeral loveliness wherein the woman's beauty is just beginning to work its wondrous transformation in the contours of the child, he was the unmatched master. He sinks to a lower rank when we consider his genre pictures, in which he shows himself a sentimental moralist — not the moralizing of Hogarth, who lays on the lash with wholesome sternness; rather the preachments of a snivelling stage, which

protests to overmuch — with the tongue in the cheek. Even in his best pictures of young girls he often allows this play to the gallery to vitiate his art. One of the best-known instances is his “Broken Pitcher,” of the Louvre, in which, with a rare subtlety, with a suggestiveness the more unpleasant because so decently veiled, he insinuates the unripeness of sweet youth that has not in it the elements of resistance to temptation.

With Jacques Louis David the reaction was complete. The art of Louis XV had become flippant, careless, licentious; moreover the rights of man were asserting themselves against the despotism of the few. Art reflected the spirit of time and people — as it always does; and classicism, the stern line, the heroic subject, the exalted spirit found expression. It is true that a composition of David is the perfection of convention, regulated by rule and by rote; that the academic system is fatal to spontaneity; and that it possesses an elaborateness and complexity which confuse; that it was a calculated and carefully poised art — but it was a revolt against the sensuous art of painting. The century of that tender and great immortal, Watteau, had passed; the amiable frivolities of Boucher were forgotten; the mock virtue of Greuze had become distasteful; the simple domesticity of Chardin did no

longer suffice — and a barren neo-classicism, academic, doctrinal, respectable, with its pseudo-heroic, patriotic philippics took the place.

A few examples of this period are in the Museum. Of Charles Vernet (1758-1836) we find here “A Roman Triumph,” which embodies all the principles which David inculcated. It is a pageant of ancient Rome at the triumphal entry of a Cæsar. His gold chariot is drawn by prancing white horses, surrounded by all his retinue of centurions, standard bearers and soldiers of his guard.

Charles Vernet’s son, Horace (1789-1863), in his “Preparing for a Race,” exhibits, with his father’s classicism, the overpowering influence of romanticism, which was soon to put the school of David aside. Also affected by this romantic movement was François Granet (1775-1849), with his “Benedictines in the Oratory.” But fully in the academic style was Ary Scheffer (1795-1858), Holland-born but residing in Paris from his youth. His “Peter’s Repentance” was painted as late as 1855, yet exhibits no departure from the austerity of academic tenets. At first painting small genre, he became later more ambitious, executing large figure pieces, in which he showed a strong leaning towards the pathetic and emotional vein. His taste was refined and elevated, his drawing correct, but he lacked the genius whereby David infused the fire of life into

an art which in his followers is merely coldly rhetorical.

Pierre Prud'hon and Georges Michel are the links between the last days of classical supremacy and the rise of romanticism, of which they are the precursors. Prud'hon (1758-1823) possessed deeper poetic insight, but his romantic inspiration is still constrained and regularized by classic principles of taste. His "Assumption of the Virgin" displays his grace and lambent colour — a beautiful mother-of-pearl and opalescent tone underlying his exquisite violets and graver hues. His more suave and graceful line, the greater harmony and distinction of the mass, a wider spontaneity set him apart from the restrained and restricted methods, even of Ingres and Flandrin.

The same we recognize in Georges Michel (1763-1843), whose lofty landscapes often reach dramatic grandeur. The "Old Chateau" has the magnificent sky with rolling clouds, which may be regarded as Michel's signature — the only one he ever used.

With the entrance of the 19th century came the era of noble discontent, the dawn of revolt. And revolt always stirs, awakens, calls forth action. In art it was the reaction against the too sculptural tendencies of the academicians, in whose hands art had become a thing of metres and bounds, and

measurements and geometric theorems — the an-chylosis of artistic smugness.

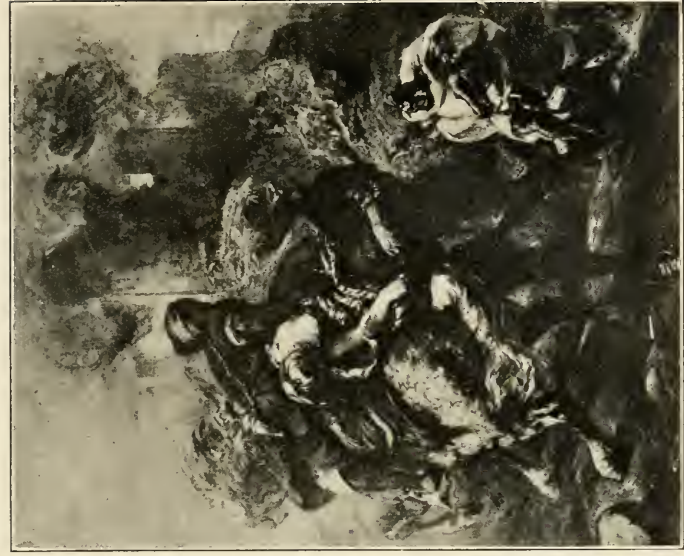
Géricault and Delacroix led the fray. There is here no example of Géricault, but in “*L’Enlèvement de Rébecca*,” by Delacroix (1798-1863), a scene from Walter Scott’s *Ivanhoe*, we find all the colour, dramatic action, strength of expression, bold subjectiveness of the new cult. Delacroix strode across the pallid face of contemporary art scattering a splendour of colouration such as had not been seen since the Renaissance. Well did he own: “All that I know I took from Paolo Veronese.” He greatly admired Rubens, the warmth, the movement, the throw of his figures and the draperies, the freshness of tone, the life of the flesh, the magnificence and pomp; but Veronese taught him the luminosity of shadows, the vibration and modulation of his tones. In the “*Sultan of Morocco, with his Officers and Guard of Honour*,” his prismatic colouration, his Saracenic splendour, his combined firmness and expressiveness of design, are palpable.

One of his pupils, Alexandre Bida (1812-1895), was an artist of the utmost distinction, whose fame rests chiefly on the fine drawings he made for the periodicals of his time. His “*Massacre of the Mamelukes*” is in the spirit of the romanticists but with a very decided turn towards realism.

While the colour of Alexandre Decamps (1803-



VENUS WITH SEA-NYMPHS AND AMOURS.
By N. N. Coypel.



L'ENLÈVEMENT DE RÉBECCA.
By F. V. E. Delacroix.

1860) is less strenuous as with Delacroix, his oriental landscapes and figures gain in harmonious depth. His "Bashi-Bazouk" and "The Night-patrol at Smyrna," on the one hand, and his "Italian Family" on the other, are examples of two phases of his art.

Eugene Isabey (1804-1886) was less guarded or reserved, he has more *brio* than any of the romanticists. With a colour scheme, sometimes lurid in its intensity, he combines a patchy facture, a broad, slightly spotty brushwork, that adds strength and volume to the ensemble. Still even the small figures in his "A Banquet Hall" are indicated in such a masterful, summary manner that not one loses his freedom of pose or movement. The opulence of the decorations give further play to the artist's marvellous texture painting.

Right at his elbow stands Adolphe Monticelli (1824-1886), as voluptuous in colour, but, alas, lacking a sane supervision over his phantasmagoria. "Dames de Qualité" and "La Cour de la Princesse" are two canvases, called and chosen, out of the many fanciful dreams which he produced in his dissolute, disordered life.

Thomas Couture (1815-1879), still a romanticist with a classic temperament, and not heeding the call of realism which was already being heard, had shown in one work, "Les Romains de la Dé-

cadence," in the Louvre, the height of inspiration he could reach. The study for a large canvas, never completed, ordered by the French Government, "Volunteers of the French Revolution, 1789," which is now in the Vanderbilt gallery, plainly shows that he would not have duplicated his only great success. Yet aside from this work on which his fame rests, he has done work that shows deeper feeling, if not more masterful invention. Take his "Day Dreams," in the Wolfe collection — a performance which has gracious strength, firmness and sureness of execution, and a general, impressive beauty. The young lad, relaxing from study by blowing soap bubbles, sees in these the future he dreams of; it is inscribed on the paper reflected in the mirror before him: "Immortalité de l'Art," and in the laurel wreath hanging on the wall behind his head. It may have been a recollection of his own youth and its longings, which inspired this canvas.

While the colour of the romanticists never quite lost its influence on French art, and constantly reappears in the men that follow, there appeared a group of painters during the thirties, who added thereto a poetic strain, which has made these Barbizon masters stand out supreme in 19th century French art; only rivalled a generation later by the

Giverny school, totally differing in aim, but, nevertheless, as salient in its influence.

Landscape art was neglected by the romanticists; what there was of it had a most conventional stamp, and was of a truly insipid kind. But in the salon of 1824 there appeared three pictures by the English artist John Constable, sent there by a French connoisseur. "The Hay Wain," now in the National Gallery, was one of these. These paintings, themselves inspired by the great Dutch landscapists Ruisdael, Cuyp and Hobbema, were a revelation to French artists, and served to point them to nature as the source of true inspiration. Then the darkness of studios was left behind, and certain artists betook themselves to Barbizon, a village on the western outskirts of the forest of Fontainebleau, where they essayed to interpret landscape, no longer in its linear, outward appearance, like a piece of scenery, but nature visualized through light and atmosphere. And added thereto was a certain subjectiveness, an expression of personal moods and individual feeling, from which arose their wide divergence in style from one another.

J. B. C. Corot (1796-1875) began painting under the influence of the classic school, and to the end of his life he was never anything but a classic romanticist. His classicism did not consist in that

he introduced ancient architecture in his earlier, somewhat severe landscapes; or in that he peopled these with nymphs and dryads, as he often did in his middle period; but it meant a refinement, a subtle interpenetration of sensuousness and severity. And this serene and cultivated effect makes his art, with all its fairy-like blitheness, *a fortiori* as classic as the Greek.

Those who visited the Centenaire Exposition of the World's Fair of 1900 must have been amazed at the range of subjects which Corot has treated. Outside of France it is little known that he was not circumscribed to green and gray arboured pastorals, idyllic, full of freshness. Only occasionally a canvas is seen with those shifting shapes, silhouetted against the sunset glow; and more rarely do we hear of his "St. Jerome," his "Flight into Egypt," his "Baptism of Christ," with its nine life-size figures. Yet in these he showed his *métier*, albeit not with the zest, the enthusiasm he gave to his out-doors work. It must have been a good fairy that took him by the collar from behind the counter in the draper's shop, and led him to listen to nature's morning hymns, himself to give song like the sky-lark.

A "Classical Landscape," in the Vanderbilt gallery, shows him in his earlier manner, when he still sought rigour and breadth and deeper colour. Later



DAY DREAMS.
By Thomas Couture.



THE SLEEP OF DIANA.
By J. B. C. Corot.

— note his “ Ville d’Avray ” and “ Road to Paris ” — he simplified his manner and grasped the mysteries of light and air. Then the leaves of the trees are vibrating in the breeze, and the many-hued barks, the thrilling rays of early sunlight, produce the subdued harmonies which gave him name as “ the silvery.”

“ The Sleep of Diana,” recently acquired, is one of his important canvases. This painting — and its pendant “ Orphée Saluant la Lumière ” — were painted as panel decorations for the palace of Prince Demidoff. It is a night scene; the full moon sends its beams through the leafage to play around the sleeping form, as the cherubs are watchfully hovering over her. Modulated with systematic unobtrusive simplicity and unwearied variety the silvery light filters through, and hides itself in every nook with imperceptible gradations. And what sublime spaciousness in the sky, flecked and dashed with trembling shafts in breaking, mingling, melting hues. It is a *fantasia* to the midnight hour by the sweet singer.

J. F. Millet (1814-1875) was the stronger man — if strength be uncompromising and vigorous adherence to personal ideals, when these are furthest emancipated from and opposed to popularly accepted routine and formulary. The keynote of his art lies in his own expressions: “ To characterize the type,”

and "Nothing counts but what is fundamental." And he did this in such largeness of style, such monumental conception, that, although his art has undoubtedly a literary side, this sentimental appeal is always subordinate to his pictorial potency. His superb feeling for colour alone would make him a painter rather than a story-teller, even though every one of his peasant subjects not alone represents, but proclaims loudly, all that is noblest and most pathetic in that peasant life with its deeper meanings and larger truths, its dignity of labour, its poetry of common things. If we halt, and point to the heaviness of his painting, how painful and laboured his workmanship, that he is occasionally crude, hard, and even dirty, and often uncertain — these are shortcomings, not failures. There are no defects in his presentment of the grandeur of rustic life, and the beauty of creation; subjects which he denoted with instinctive and absorbing interest.

The Vanderbilt collection has no less than six oil paintings and two pastels of the master. The most famous of these is "The Sower," which was first exhibited in the Salon of 1850. It attracted considerable attention, diverse criticism, and the unbounded admiration of the younger artists. Théophile Gautier, the only critic who recognized its rare merit, thus spoke of it in his review of the Salon:

“The night is coming, spreading its gray wings over the earth; the sower marches with rhythmic step, flinging the grain in the furrow. He is gaunt, cadaverous, thin, under his livery of poverty; yet it is life which his large hand sheds. He who has nothing scatters, with a superb gesture, the bread of the future broadcast over the earth. On the other side of the slope, a last ray of the sun shows a pair of oxen at the end of their furrow. This is the only light of the picture, which is bathed in shadow, and presents to the eye, under a clouded sky, nothing but newly ploughed earth. There is something great, of the grand style, in this figure, with its violent gesture, its proud ruggedness, which seems to be painted with the very earth that the sower is planting.”

All the other examples breathe the same nobility of thought, the same severity, the same restraint. To him the old maxim of Boileau may be applied: “Nothing is beautiful but truth.”

Théodore Rousseau (1812-1867) was, with Millet, closest identified with the forest of Fontainebleau — Millet as interpreter of human life, Rousseau as interpreter of the woods. He was the most advanced of that group whose treatment of nature was both realistic and poetically idealistic. His was the personal gift to snatch from nature with a nervous and precise glance all of its instant-

neous aspect, its brilliant harmonies, its sudden brightness, the quintessence of its hidden beauties. One quality is to be added to his endowment which was not possessed to such extent by any of the other brethren — force. No one has rendered with more firmness, with a more vigorous penetration, the expression of force in nature. The intimate, the sweet, the comfort, the charm, the gentleness of landscape had no appeal for him — the immovable, the hard, austere and severe in rustic life captivated and held him. The sturdy oak is his by predilection. Rocks and gnarled tree-trunks, not the transitory weeds and undergrowth, arrest him; and these he fixes upon canvas without any fickleness of emotion, but with the synthesis of power. Where he wills to express mobility, transitoriness, variety of emotion, he reveals it in his skies.

“The Edge of the Woods,” in the Wolfe collection, expresses these thoughts to the full. The puissance, the freshness of colour and elegance of line, as well as the impression of solitude make us think of Ruisdael. Other wood-interiors by Rousseau, in the Vanderbilt collection, have the amber tones and the heavier touch that recall the savoury technic of Cuyp. There are ten examples in the Museum that enable us to study this master.

Diaz and Dupré also came to Barbizon after having worked at the Sèvres porcelain factory.

Dupré was stronger in his skies. Diaz could better read the book of trees.

In Narciso Diaz de la Peña (1809-1860) tingles the southern blood of fire and colour. Before he knew Fontainebleau he had loved Paris, and models, and gaudy frippery. But his artistry idealized his Bohemia; and his nudes in floral bowers, with cupids disporting and whispering tales of love, possess the richness of Correggio's palette. There is a chromatic flight, a wonderful colour scheme, a warm tender tint in his small figure pieces. A half score of canvases in the Museum display the variety of his *métier*.

Jules Dupré (1811-1889) has the same decorative quality. The examples of his work show the fecundity of his colourful eye to draw from riverside or forestedge, from autumn-tints or summer-glow the harmonious and sympathetic hues that have such subtle and supreme significance.

The mastership of Constance Troyon (1810-1865), the bluff and bold painter of the herd, suggests that the longer one seeks to escape from the call within the surer the grasp when the natural bent has free course. His early pursuit of porcelain-painting, and later of landscapes, did not debar him from the eminence he reached as the dramatizer of the bovine race. His "Holland Cattle" and "On the Road" are characteristic examples.

C. F. Daubigny (1817-1878) was the youngest of the Barbizon men, but stands nearest to Corot, the oldest. Little of Delaroche's training, though it gave him a sound technic, is found in his work. His attitude towards nature was one of affection for, rather than absorption in her. His is a style of subtle refinement, directed by an eye peculiarly receptive of the faintest harmonies and the most tender beauties of the scenes he portrays. The local colour of his "Oise" banks has the dominant quality of the soft springiness of the green sod, the reflecting, placid water, the freshness of the air, the scent of the earth, and the vibrating chords of light. There are three of his paintings in the Wolfe collection, and a beautiful "Evening" in the Vanderbilt gallery.

Charles Jacque (1813-1894), the last survivor of that *côterie*, was in early life a soldier, an engraver on wood, and an etcher. By choice he became a painter of rustic life, with a predisposition for the humble farm-animals. His early experience as an engraver gave him a firm and precise hand, while his vigorous strokes make his composition bold and decisive. In a "Landscape with Sheep" we miss the usual green tone of his work, the picture being more gray in colour. Of the two interiors of sheepfolds, the one in the Wolfe collection is especially rich and golden.

Another tendency had meanwhile been developing. The study of nature was step by step divesting itself of its poetic subjectiveness, and becoming closer, more searching. Its presentation was aimed to be more objective; with less romantic illusion, it became more real. The realist's devotion was to life and the world as they actually exist, not for what they suggest. Then also the spirit of modernity asserted itself in a certain sort of eclecticism, different attitudes were assumed; nature was being analyzed, dissected, as it were, and certain phases taken for the more emphatic expression of the realistic spirit. This has been the essence of French art, and of the art expressions everywhere, during the latter half of the 19th century. How diverging the practice — we need but place Meissonier alongside of Monet, both realists to the core, but from different view points, and eclectics more.

We will first consider the landscape painters — although it must be remembered that in France it is generally assumed that to devote oneself exclusively to any one branch of painting is to betray limitations, and there are few painters who would not resent being called landscapists. Those who devote themselves to landscape have generally essayed with more or less success the painting of figures or genre.

Gustave Courbet (1819-1877) was the most em-

phatic realist. His aim was to paint nature, not with photographic cleanliness, but with all its kinks and scars. Hence he has been called brutal in his treatment, and a materialist. This does not define his character with exactness. Rather it indicates that the critic has missed the elemental nerve force that was back of Courbet's personality. He loved "the firm basing of the earth," saw nature unadorned, and gave the plainest possible view of its inherent æsthetic quality. His "Coast scene," and his landscape "Effet de Neige," illustrate magnificently the possibilities of his faculty, his broad and masterful generalization. He vivifies the various phenomena of nature, he dignifies its most superficial extraneities, his defiant realism lends distinction and significance to his *ensemble*.

Henri Harpignies (1819-1909) has done stronger work than is shown in his "Moonrise" — but whoever heard that a picture "painted to order" brings out the best there is in a painter? Still this has a note of tender sentiment; but Harpignies has generally a more virile strain in his make-up.

A "Bathing Scene" by Eugène Boudin (1825-1898) has his earlier naturalistic treatment, which in his later work is much overshadowed by his deeper searching for a prismatic colour-solvent, which brings him close to the Luminarists.

Little need be said about Félix Ziem (1821-

1908). He found his public early with his one subject, Venice, and by preference the *Piazza* of St. Mark. Here we find this favourite spot in a state of inundation — without any undue shock to our expectation, for it is the same Ziem and the same Venice, forever and a day. Pelouse (1838-1891), and Pokitonow, a Pole, born about 1840, show real nature, in an attractive garment, duly furbished.

Cazin (1840-1900) was the greater man. His “Early Morning” attests that personal view he takes of nature, which he studies for its phenomena of light and air, and, as in this case, with an atmosphere drenched with dew. He has a true sense of style, and a thoroughly individual colourscheme, the range of which is not very extensive, but very sweet and tender; not weak and insipid, however, but as positive as if it were more vivid.

Alphonse Legros has been called “the greatest of the modern academic artists,” which he is not; rather should he be called one of the true naturalists. But why hackle about terms? His “Edge of the Woods” is sober and dignified, indicating even in pigment, his unequalled dexterity with the needle and burin. Emile Renouf and Jan-Monchablon are landscape painters that please the fancy of a large public. Hence it is unnecessary to describe their excellence — if it were possible.

But the French school of the second half of the 19th century is most numerous in its figure and genre painters. The French social instinct, and the æsthetic ideas the French are enamoured of, may account for this. Many of these genre painters are more schooled in traditional adequacy of expression, and in the rhetoric of technic, than personally inventive and individual. This makes most of their paintings seem monotonous, and of some, who essay to step out of the traces, eccentric. Still the inborn æsthetic and artistic quality of French art, which is always charming, even if superficial, distinguishes it from the expressions of English and German art of the same nature. The reason that French anecdotal painting is far and away ahead of the Düsseldorf and Royal Academy kind, is because the French construct with taste and selection; they aim at elegance and perfection of style. They are rarely perfunctory, and never common. They express intelligent ideas, rather than banal, formal conditions.

The earliest of the realistic genre painters was J. L. E. Meissonier (1815-1891). He can only be appreciated to the fullest extent in his small figures and interiors we find in the Museum, such as the brothers van de Velde in their studio, another artist of the time of Boucher at work at his easel, or those readers in their study. His militarism

made him delight in picturing soldiers and generals — but then the artist commences to beguile our credulity. Such soldiers and generals never existed save in the realm of the milliner's bandbox; even dress parade could not produce the aggregation of punctilious neatness he would hoodwink us into accepting. When Meissonier, however, endeavours to soar into heroics, as in "Friedland, 1807," we are affronted with having our gullibility taken for granted. Surely no one would take a microscope to a battlefield — the number of gaiter-buttons being the most appalling thing about the picture. "Friedland" is an unreal aggregation of beautiful units. The insistence on detail, the exhaustive accuracy in non-essentials, take away the impression the ensemble is meant to produce. Even the monotonously expressed enthusiasm of the defiling cuirassiers only reminds one of a well-trained body of supers in a theatrical spectacle.

But Meissonier was truly great in his small panels, which have a legitimate and authentic affinity with some of the Dutch "little masters." In these he displays the same exquisitely delicate perfection of workmanship, the careful precision of painting, the exact delineation, the same marvellous digestion of concrete fact. It is singular that with all his love for the beauty and harmony of colour, for delicacy of touch, for the faithful rendering of costume, he

almost completely excludes woman from his work. This void cannot well be explained; whether it was fear at not being able to do justice to the subject, or the acceptance of the adage that "good wine needs no brush," we know not.

The better-known and more important artists will first fix our attention. Eugène Fromentin (1820-1876), an able art critic and writer, as well as painter, is wholly admirable in his Oriental scenes; his "Arabs crossing a Ford" and "Arabs watering Horses" give us a pictorial view of Africa in beautiful colours, and highly animated by cleverly disposed Algerian Moors. No one knew better than himself that his technic was not always what it should be, that his horses are not so perfectly drawn as those by Schreyer — still he excels this more conventional and inferior painter by a greater fullness of rendering, which is more impressive in its quiet dignity than the more boisterous charges of the German artist.

Gérôme (1824-1904), the romantic realist, is well represented by three or four oriental subjects, a "Sword Dance" and views of Cairo, and one of his historic genres which, while not as famous as his "Eminence Grise," is as skilfully and satisfactorily composed, with all the relative values of the rich colours admirably, even beautifully observed. This painting represents the "Reception of the Prince of

Condé by Louis XVI," and was painted to order for Mr. W. H. Vanderbilt.

Gérôme's pupil, Charles Bague (1840-1883), painted in the same style, as may be seen in "A Bashi Bazouk," in "Footman Sleeping," and in three examples in the Vanderbilt gallery, of which his "Playing Chess on the Terrace" is his last and perhaps his best work.

Few modern painters have enjoyed greater popularity than W. A. Bouguereau (1825-1905). With Cabanel and Henner he attended Picot's studio, the artistic descendant of Ingres. His works may be divided into three groups, the religious, the pretty treatment of the nude, and his conventional, cleanly dressed peasant children, whereof his "Brother and Sister," in the Wolfe collection, is an example. The religious pictures — the "Mater Afflictorum" in the Luxembourg is the best of these — are no less prettily sentimental, faultily faultless, vacuously peaceful, than his adorable goddesses and cupids and woodnymphs.

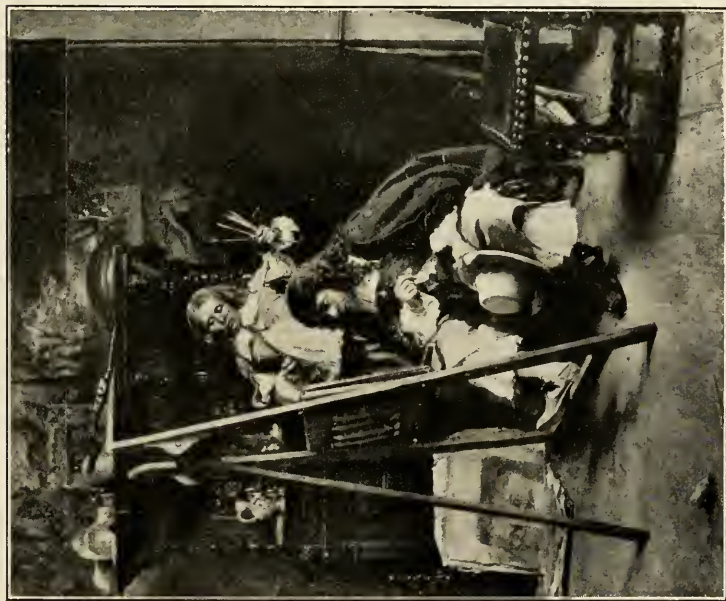
The artist was a firm believer in his own methods, which he followed from the first and never abandoned. The new tendencies which sprang up in the sixties never influenced him in the smallest degree. He resisted these tendencies as nightmares, and referring to one of the modern apostles he would frequently remark: "Puvis de Chavannes

m'empêche de dormir." From the first to the last his brush was as smooth in colour as it was painfully accurate in modelling and drawing. To him the Dutch and Flemish were all wrong, and Whistler to his mind was the genius of the unfinished.

The technical part of Bouguereau's art is not above reproach. With all his skill in draughtsmanship he still lacks the vigour of line which gives life; and the smoothness of his demarkation makes the human form, as he portrays it, flaccid and limp. Likewise his colour has often been overrated. His admirers extol it greatly, yet it is nothing but the white, the carmine and the umber as the studio receipt for "flesh" gives it. None of the finer effects are ever known to him. His porcelain models look all alike — soap, rouge and cold cream. In fact, it has been said that his effects suggest that before he painted his model she painted herself. He never catches the accidental gleams and shades of light shimmering through the interstices of green foliage upon his nymphs; and even the naked feet of his peasant women seem to be made rather for elegant boots than for rude sabots. Only in his children, which, if overclean, are always charming, he strikes a slightly deeper note of sincerity. In the Vanderbilt collection we find also a conventional "Going to the Bath."



THE SHULAMITE.
By A. Cabanel.



THE BROTHERS ADRIAAN AND WILLEM VAN DE VELDE.
By J. L. E. Meissonier.

Dagnan-Bouveret's "Madonna of the Rose" is analogous to Bouguereau's Madonnas — "as pretty as a picture" is a platitude that applies to them all.

Alexandre Cabanel (1823-1889) must be named with Bouguereau in the same breath. Both possessed the same vast amount of technical expertness, which is the only claim they have for lasting fame — although even therein they are not without shortcomings. Cabanel had, however, a slightly more ambitious spirit. While his "Birth of Venus" is identical with any work of the kind Bouguereau has painted in its philistine idea of beauty, his "Shulamite" aspires to a deeper, more serious note. It possesses greater quality of tone and richer harmony of colour. But that this ambitious spirit was limited in performance we may see in his "Queen Vashti refuses to come at the Command of King Ahasuerus," and in his "Pia de Tolomei," which are plainly beyond his ability to portray more elevated sentiments. The latter canvas illustrates a story, favoured of Italian artists and poets, of a noble lady unjustly accused of infidelity. It is as beautiful, smooth and polished as the lustre of enamel — but does not grapple our emotions with spiritual ardour and upheaval.

Cabanel's "Portrait of Miss Catharine Lorillard Wolfe" has an aristocratic allure, and faultless

execution, but it scarcely can be called a penetrating study of individuality.

J. J. Henner (1829-1905) minded to go the same road, adding to the methods of his two confrères an individual elusiveness of outline, and as a distinctive mark the russet hair of his model. His best part is the richness of his colour, distinguished by the florid beauty of chromatic opposites. Sometimes we find, however, a deadly colouring in his women's faces, making them look like opium or arsenic victims. He often repeated the same note, and evidently was the least inventive one of the trio. His "Bather" and "Mary Magdalene at the Tomb of our Saviour" are characteristic examples.

Jules Breton (1827-1906), the rustic poet of Artois, was a purely literary painter. Like Millet he was called "the painter of the French peasant" — even if so, he was an effeminate Millet. Nor had he the range of thought whereby the stern master of Barbizon in so many diverse ways presented the rustic life of strife and suffering, even showing the grandeur of work, misery and sorrow. Breton, on the other hand, specialized; he greatly abused one identical note — that peasant woman of his, always appearing in his canvases, charming, melancholy, a little tanned, a little dressed-up, done to a turn with artistic probity, and also with mental

lassitude. Nor are we quite satisfied whether in all France we might come across such a type as Breton's. All this may easily be tested on his "Rainbow," and "The Grand Pardon in Brittany." The regularity of arrangement of the great crowd in the latter picture, its smoothly undulating sea of white headdresses which must belong to women of exactly the same size, does not convey any sense of reality. The "Return from the Christening," by Gustave Brion (1824-1877), the Alsatian, is a far more satisfactory treatment of grouping.

Léon Bonnat, again, seeks his subjects in the near East, when he lays his portrait work aside. And these he paints with vigour and point of realistic detail, as he accents with sculptural felicity his "Fellah Woman and Child," his "Roman Girl at a Fountain" and his "Arab plucking a Thorn from his Foot." Bonnat's eminence in portraiture, moreover, is explicit, *vide*, the portraits of John Taylor Johnston and Heber R. Bishop. There is an uncompromising fidelity that blinks at nothing in these documents. They are almost defiantly real, with a physiognomical interpretation intimately connected with picturesque necessity.

Widely differing from him in technic is Raffaëlli, whose masterful streetscenes of Parisian life have nervous spirit, sprightly grouping and an out-doors

feeling that makes the lungs extend. An excellent example of his work is here.

Léon L'Hermitte, the ideal realist, shows the progress of his art in his two examples in the Museum, "The Vintage," dated 1884, and his "Christ among the Lowly," of 1905. There is still some tightness about "The Vintage," although the colour is truly harmonious. In his later work we see full freedom of handling, more richness as well as tenderness in the colour scheme, and the ideal of religious painting. It is not the religious picture of convention, of which the gorgeous draperies, graceful saints and devout bishops always seem to suggest a respectable compromise with paganism; but something intimate, something far humbler: Christ, the comforter and friend, who visits the poor and the lowly, entering their daily lives, softening their hardships with his presence; the Christ of the New Testament, who goes from door to door, plainly, and innocent of mysticism and elaboration of subsequent theology. He is placed among modern surroundings; not those surroundings affected by change of fashion, but amid a modest group of French peasants, where old and young stand awed at his entry, but unafraid; and they welcome him with a trust that hardly admits of surprise. This unspoiled faith, this fine spirituality, L'Hermitte conveys.



AMONG THE LOWLY.
By L. A. L'Hermitte.

Jules Bastien-LePage (1848-1885) deservedly ranks among the foremost in the modern movement of painting. Realistic in his technic, he added a psychological significance. He was not only seriously, even painfully preoccupied with the manner in which he expressed himself — the matter concerned him even more. There is an intellectual side to his work, not so much conveyed with enthusiasm as with reflection. His "Joan of Arc," of the Museum, has that resigned, bewildered, semi-hypnotic, vaguely and yet intensely longing, spiritual expression, which is worth all the biographies that ever were written of the Maid of Orleans. By the side of this idealistic realism the "Balloon," by Julien Dupré, somewhat similar in colour scheme, and perhaps more popular with the masses, becomes vapid, dull, insipid.

Another thinker who mixes brains with his pigment is Albert Besnard, a powerful painter of life and light. A "Nude Figure" has been loaned to the Museum, which gives us an example of one of the most puissant forces of modern French painting. In decorative painting he is lyric and grandiose. His own description of one of his most striking symbolic paintings will illustrate this. It is "The Renaissance of Life from Death," in the amphitheatre of the Nouvelle Sorbonne. "In the centre," he says, "is the dead body of a woman

lying amid budding plants. A child is being nourished at one of her breasts, while from the other flows a stream of milk, which, winding through the valley, forms, as it were, a river of life. Round her mouth flutter butterflies, the insects which are the bearers of germs. The serpent, emblematic of the mystery of terrestrial generation, uncoils before the corpse. To the right the human pair, dominating nature, their future domain, descend toward the river, which, remounting on the left, sweeps along its débris of forests and men and empties its waters into the bowels of the earth—into a fiery abyss, the veritable crucible from which shall emanate new life. Thus are symbolized the forces of nature: water, air, earth and fire, the elements of organic chemistry which, under the influence of the sun, have brought into existence the plant, the animal and man.”

Besnard is an admirable painter of women, his portraits and ideal heads possessing the very soul of femininity. They are filled with movement, surprise, gestures, glances seized on the wing. As a horse-painter he has no equal to-day; the freedom of drawing, the caress in the ruddy browns in the glossy coats of the ponies, the joyous smile of blooming nature—it all denotes the man of abundant life and a protean amplitude of enthu-

siasm; his personality cries aloud with every stroke of his brush.

Besnard has been placed by Max Nordau, who fiercely attacks both, in contrast with his antitype Puvis de Chavannes, a much older man, who had gained a reputation before Besnard commenced to work. Nordau's antithesis, not his antagonism, is correct — where Besnard fires the pyrotechnics of his palette at us, Puvis de Chavannes cannot tolerate any vivid colour; while Besnard's colour sings loudly and shrilly, that of the grand-master of mural painting chants a solemn psalmody fitting for the temple.

Puvis de Chavannes (1824-1898) stands apart, in that he has established a new convention in mural decorative art, in composition and in colour. The easel picture in the Museum, "Le Chant du Berger," is a repetition of part of the decorative design "*Vision Antique*," at the Palais des Arts, at Lyons.

To say that the individual forms and colour scheme which de Chavannes used were an express imitation of the Primitifs, is untenable. His æsthetic facture is too modern, too typical, too personal. So personal, indeed, that we cannot conceive of his having any followers. With them his method would at once deteriorate to something

timorous, vaporous, soulless. De Chavannes had an original conception of the law of decoration — that the ornament should set off and embellish, but never disguise, the thing ornamented. This law he applied to the decoration of a wall, the flatness of which he strove to accentuate and not conceal. Hence his flat tones, the gradually increasing archaism of his figures, and the omission of details, the subduing of all forms, attitudes and gestures that might attract individual attention. He sacrificed each individual beauty to the beauty of the group, and each colour was chosen, only with an eye to the harmony of the whole. And although on the walls of the Salon that pallid scheme of colour made his canvas seem *outré*, thin and watery beside the violent trumpet blasts of the whole colourgamut of his confrères, that same canvas in its place on the wall of the Pantheon is the last word spoken in mural decoration, with its pale pastel-like grays and greens and violets.

Still there are about two score of genre painters shown here, whose work we have not yet considered. A hasty glance at some of these must suffice. The rapidity of our review will not cause us loss. The general characteristics of these men have a striking family resemblance. They disport themselves in Hellenic blitheness, and sign their own warrant to frenzied oblivion; or they twaddle

to us in elegant phrases of no import. A few have something more serious to say, to which we will not turn a deaf ear.

Charles Müller (1815-1892) charmingly illustrates "The Honeymoon," the ecstasy to which the title refers. The Empire costumes and the full-blown roses on their breasts are of course essential to demonstrate the sentiments of the newly-weds. Théodore Frère (1815-1888) was one of the first to put the glowing East on his canvas. We find here three examples of his brush. Ruskin was an enthusiastic admirer of his talent, and was the means of introducing him to the English market, where he became exceedingly popular. His brother Edouard (1819-1886) has a little panel delineating the ministering offices of a Sister of Charity. Hughes Merle (1823-1881) represents autumn by a female figure, well attitudinized, the "Falling Leaves," showering her, furnish the title. "Maternal Love" is also well called.

B. E. Fichel (1826-1895) took Meissonier for his model. If imitation had any salt in it, which it has not, his "Awaiting an Audience" and "A Violin Player" might more strongly appeal to us. There is also a reminiscent note in Hector Le Roux's (1829-1900) "Roman Ladies at the Tomb of their Ancestors." It is a fine antiquarian study, but scarcely affecting. Jules Worms paints Span-

ish genre by preference, of which two canvases here are of his average merit. Jules Lefévre won the *Grand Prix de Rome* in 1861 with his "Death of Priam"; after which he settled down, as most Grand Prix men, to innocuous commonplace. His "Girl of Capri" is shown here. There is a "Farm yard," by Antoine Vollon (1833-1900), who is better known for his still-lives, which he exploits with great felicity in successful and striking imitation. Yet, neither he, nor Blaise Desgoffe descend to those *trompes-l'oeil*, or optical illusion paintings, where one perforce loses the pigment by the vivid obtrusion of the articles depicted. Desgoffe has been proclaimed by Hamerton as without a rival in portraying *objets d'art*. It is known that his dexterity in skilfully imitating on canvas costly works of art has procured him access to the treasures of the Louvre, a privilege granted to no other artist. Three canvases, one devoted to Louvre objects, attest his special gifts. They are marvels of dexterous representation. The crystal vase is transparent as its original, the ivory shows with the same rich sheen and delicate carving, the embroidery of the heavy tablecover is shown with microscopic minuteness, yet with realistic force.

P. A. Cot (1837-1883) is the author of the widely known and popular painting called "The

Storm." There is a curious conflict of title in connection with this picture, the reproductions of which are known in Europe as representing "Paul et Virginie," from the love-idyl of Bernardin de Saint-Pierre. It is a captivating scene. The lithesome, swarthy youth, the lovely maid in white diaphanous drapery, the play of light on the running figures, the threatening darkness forked by lightning — all is presented full of grace and tender feeling.

Firmin Girard's "Rainy Day in Paris" is a pleasing city view, over-neat for untidy weather. The military painters de Neuville, Detaille, Berne-Bellecour and Grolleron are characteristically shown. Their realism surmounts academic traditions; the figures or incidents which they paint are fraught with life.

Tony Robert-Fleury is painting now more ambitiously than is seen in "A Musical Cardinal," in Meissonier's style. This style was also followed by Vibert (1840-1902), whose ecclesiastics, generally in red, are well-known. Vibert again is imitated by Hermann-Léon, who with deplorable lack of reverence for the cloth adds often a little humorous spice to his anecdotes — but it is small-beer that comes from his tap anyway, so no harm is done. Roybet, the two Leloirs (Louis and Maurice), Clairin, Jacquet, Boilvin are all repre-

sented. They are Parisian to the core, even when they choose outlander subjects. Some excel in sweep and breadth, others in brilliancy, or in ingenuousness — they all have elegance and charm. Boutigny shows "The Revolt at Pavia," one of the inexhaustible Napoleonic.

William T. Dannat, an American-born, but residing in Paris, is the author of a large canvas, "A Quartette," which is highly meritorious in colour, character-drawing, and spirit of presentation. The same may be said of A. P. Dawant's "Departure of Emigrants from Havre." Walter Gay, also American by birth, proclaims his training with Bonnat in "Les Fileuses." Raymundo de Madrazo, born in Rome of Spanish extraction (his father being the Madrid painter Frederico), lives in Paris, makes frequent visits to New York, is a cosmopolitan by inclination, Parisian in spirit, and Spanish in verve and colour. His "Girls at a Window," with bright eyes and sparkling smiles, evidently in wait to ravish admirers by their nonchalance and charm, is painted with a sure touch and delicate handling.

Henri Lerolle's "The Organ Rehearsal," with its life-size figures of sympathetic bearing, is worthy of the space it occupies. The simplicity of the arrangement, the wide space around the choir loft actually felt, and filled with light and air and

human voice, together with the character-painting in the hearers, which must be portraits for their realism — it all proclaims an artist of power and deep feeling. Benjamin-Constant's enormous canvas "Justinian in Council" was a *clou* at the Salon of 1888. There is a vast amount of paint in this canvas, to say which sounds banal and flat — unfortunately it is about all that can be said. Were the canvas and its subject reduced in size it would show as artificial as now. The size does not even add to its impressiveness.

Among the few animal paintings not yet mentioned, the so-called "Horse Fair," but really a horse market, by Rosa Bonheur (1822-1899), is among the most popular paintings in the Museum. I must plead the privilege of a slight scepticism as to the efficiency of any adverse criticism on this painting by sapient critics to affect its continued popularity. Although the art student, the connoisseur, the experienced reviewer may shrug his shoulders, and point out numberless reasons why this painting does not satisfy the highest canons of art, the fact remains that the multitude will always regard it with delight and admiration. *Hoi polloi* does not know much about the lack of "quality" in Rosa Bonheur's work, or about her inferiority as an interpreter of animal life to Troyon, Géricault or Barrye — and what is more, does not

care. To them there is here a scene full of animation, the rampant horses are "just so," the colour is pleasing to the uninitiated, the artist *understood her business* and knew what she was about, anybody could tell that, and nothing more is wanted. And Rosa Bonheur's "Horse Fair" will be the first picture many visitors will look for, for a good long time to come. So it should always be kept nicely cleaned and varnished, a joy to beholders.

The large "Woodland and Cattle," by her brother Auguste Bonheur (1824-1884), is only less popular because less colourful; still the playful shimmer of sunlight through the leafage is very elusive and fascinating. The "Lost Sheep" of Auguste Schenck (1828-1901), half snowed under with their shepherd, have roused many pathetic sighs.

As we now turn from this array of modern French art through which we passed so hastily, somehow an old saying of the Duke d'Albe: "One salmon is worth a thousand frogs!" flashes through our mind.

Let us turn to the "Boy with a Sword," by Manet.

Édouard Manet (1822-1883) was a revolutionary innovator, an initiator of a new way of looking at things. He conceived and propounded new problems, which, indeed, he did not himself quite

solve, and have been carried farther than he ever sought for, but which owe their inception to him. He was the first to break completely with convention, and refused to paint what he saw in the way accepted by all, because it always had been done so. His aim was to paint things he saw in their exact, absolute, not their relative value of colour and light-effect.

It is interesting to trace Manet's development. At first he attempted to depict the life of the people in the streets with a realism which made that other great realist, Zola, his life-long admirer. Groping along, he came under the influence of Hals and Velasquez, and in these years, 1860 to 1870, his best work was done. To this period belong his "Boy with a Sword," the "Girl with a Parrot," also a gift of Mr. Edwin Davis, the "Dejeuner sur l'Herbe," now in the Louvre, as is "Olympia," that ugly subject, most magnificently painted.

After 1870 his great problem became the sun, the glow of daylight, the tremor of the air upon the earth, basking in light. The principle on which he worked was diametrically opposed to the accepted theories of chiaroscuro. Heretofore the theory of contrast had obtained: the stronger the light, the deeper the shadow. Manet was the first to contend that with increased light the shadow actually is raised in value by reflected light. Al-

though the old theory may *seem* true, because the proportion of increase is greater in the light-values than in the dark-values, still it is but a theory founded on a logical syllogism, that it ought to be so — the actual impression of observation speaks Manet true. Thus Manet exhibited in 1863 an "Impression" of a sunset, according to his formula; and when in 1871 Manet's followers — the *École des Batignolles*, as they were called, Pissaro, Claude Monet, Renoir, Sisley, Caillebotte — held an exhibition of their works at Nadar's Gallery, on the Boulevard des Capucins, with such titles as "Impressions of my Pot on the Fire," "Impressions of a Cat Walking," M. Claretie, the critic, called it the "Salon of the Impressionists." This title stuck, and although Luminists, or Luminarists have been suggested as more expressive, the older name is the more common in use. Not until the last year of his life did Manet see any recognition of his work, and only after his death did his followers find a perceptible increase in appreciation of their endeavours.

Manet's figures have been called "the most life-like in contemporary art." None will gainsay this who looks at the "Boy with a Sword." The child is dressed in a dull black costume with broad white linen collar and blue stockings, against a warm gray background. He stands at full length in the



MME. CHARPENTIER AND HER CHILDREN.
By P. A. Renoir.

centre of the picture, painted in life-size, gazing directly at the spectator, and grasping a big sword almost too heavy for him. The "Girl with a Parrot," while equally life-like is more aggressive, and decidedly away from conventionalism, in its colouring.

Claude Monet, his most famous follower, applied the new doctrine to its fullest extent in out-of-doors painting, and the *plein air* school was born. He comes nearer than any one in robbing its light from the sun and putting this light on his canvas. Not the sun itself, only its light, prismaticized by globules of moisture — rain, fog, mist or dew — whereby a haystack presents a play of ever-shifting, iridescent hues like those on a pigeon's breast; or the arches of Waterloo Bridge become caverns lighted up according to the direction of the sun or the caprices of the atmosphere, catching gleams of gold, dyed in purple, taking the tint of glowing rose-colour, or turning dull and gray.

A half dozen of Claude Monet's canvases have fortunately been loaned to the Museum, which has only lately acquired by purchase a most representative example of this Impressionist school, "La Famille Charpentier," by Renoir. The dyed-in-the-wool Philistine may prefer almost any of the vast array of modern conventional painting — catholicity of mind will compel us to acknowledge

that this group is immensely real; that it is vividly life-like; that its colouring despite its wide range, is as restful as the green of a bosket of trees.

While Manet's doctrine may not be the gospel for all art, present and to come, the observance of its tenets and their modified adaptation is conspicuous in the work of painters who to-day are placed in the foremost order. The bald imitators, with their hatching and stippling of raw and rank colours, batten for a time on the acclaim of the Giverny school — the fate of the Barbizon imitators will be theirs: piteous tolerance and ultimate oblivion. But the artists Manet, Monet, Pissaro, Sisley, Renoir, Degas, Morisot will live for ever as the triumphant declaimers of the impressions made by objects seen under different light-effects.

CHAPTER XII

THE ENGLISH PAINTINGS

THE section of English paintings is, perhaps, of a higher average merit than any of the others. This is owing to the extremely judicious selection, not only of the work of the greater men, but also of the examples of the "British Minor Masters," and the almost total absence of the men who came after the preraphaelite movement had subsided — the Ruskinized Royal Academy school, where most of the painters go for tootling on one sentimental flute.

England has no classic art, and never even felt the influence of the Renaissance; but, curiously enough, its art expression reached its fullest bloom during the 18th century — that century which for all other schools was the Dark Age, when their anemic, invertebrate products gave evidence of decadence and death.

The taste for art long antedated its practice in England. Collections commenced to be formed already in the 16th century, and in the 17th century England became an excellent market for paintings.

In fact, many of the Dutch painters of their golden age sold more pictures to English collectors than to their own countrymen. This naturally led to personal visits on the part of the painters of longer or shorter duration, often resulting in permanent settlement. Mabuse, Holbein, Mor, Rubens, and van Dyck were the most prominent among many others. One who was in the suite of William of Orange, when this Prince came to marry the Princess Mary, was Peter van der Faes (1616-1680), a Haarlem painter, who succeeded to the place left vacant by van Dyck at his death in 1641. He retained his position as court-painter under Cromwell, and under the second Charles, who knighted him as Sir Peter Lely. Lely was under the same spell that affected all the portrait painters of this period — van Dyck's manner could not be shaken off. We see this in the "Portrait of Nell Gwynne," and in a bust-portrait of a lady. The "Portrait of Sir William Temple," the famous ambassador and publicist, bears also these marks in every part of the canvas except in the face, which seems to be more laboured, and lacks the firmness of expression we find in Sir William's portraits left by wood-engravers.

Lely's successor as court-painter was Godfrey Kneller (1646-1723), who came from Amsterdam to England when he was twenty-eight years of age,

and resided there for almost fifty years, until his death. In that time he painted the sovereigns that ruled over England, from Charles II to George I, whom he painted when he was seventy years old, for which he was knighted. The influence of van Dyck had run its course when Kneller appeared on the scene, and the instruction of Ferdinand Bol is noticeable in Sir Godfrey's earlier work; but he came gradually under the same influences which had Frenchified the manner of Nicolaas Maes — the daintier methods of Rigaud and Largillière were not lost upon him. His "Portrait of Lady Mary Berkeley," a beautiful woman, beautifully painted, is an example.

Robert Walker, who died in 1658, was much earlier, and the first native Englishman who secured considerable reputation as a portrait painter. He was known as "Cromwell's painter," but, nevertheless, a close imitator of van Dyck's courtly manner. The portrait of Cromwell's son-in-law, "General Ireton," is in the Museum.

Sir James Thornhill (1676-1734), popular during the reign of Queen Anne, and knighted by George I, does not show superior powers in his "Portrait of Mrs. Benson."

With William Hogarth (1697-1764) a unique character appeared, who by dint of personal vigour and undisputed originality established himself firmly

and eminently a score of years before the native school became to be recognized as worthy of national support.

Hogarth's talents were inborn and not acquired. He disdained the usual training of an artist. He himself said: "Instead of burdening the memory with musty rules, or tiring the eyes with copying dry and damaged pictures, I have ever found studying from nature the shortest and safest way of attaining knowledge of my art." The nature he referred to was that which abounded in the streets, in the ale-houses, wherever the jovial, obstinate, self-opinionated young fellow passed; and his pleasures and studies went hand in hand. Drawing was a natural gift to him, developed by his earliest apprenticeship with a copper-engraver; and after having ambitiously entertained hopes to succeed in "what puffers in books call 'the Great Style of History Painting,' " as he expresses it, and found this to be out of his way, he bethought himself of something of a more novel mode, and more suitable to his spirit. This he found in making his canvas a stage, and men and women his players, who by means of dumb-show convey his preachments on the vagaries of every human passion. Then the "Harlot's Progress" appeared, in 1731; "A Rake's Progress" and the "Marriage à la Mode" followed, and a number of other subjects, in which he scourged

every vice, after having paraded it through every phase of degradation, dragging forth every absurdity. Thus he became the painter-moralist, profoundly ingenuous, illuminating, tragic and humorous, the Aristophanes of the brush. The nature and significance of the tales he chose to tell all had the strength of moral purpose — it was biting satire, laughing reproof, for the sake of reformation. With unflinching scorn and scathing vehemency, often coarse in its loathsome and hideous realism, he does not blink to lay bare life and manners, the social blots, the fashionable vices of his day — as Charles Lamb put it, Hogarth was the Juvenal of art.

We are so overwhelmed by what this wonderful philosopher tells us, and the manner in which he says it, that we are apt to forget all about the medium through which he informs us. When we look closer, however, and for the nonce seek to forget the moralist, we are startled at the paint that is on the canvas. Surely here is a fine colourist; here is one positively masterful in passages of beauty in which reds, blues, yellows and grays delicately harmonize and run together. He catches with infinite subtlety the shades and lights, depicts the atmosphere. With facile succulence he paints still-life, silks and velvets, carpets and furniture unsurpassed by Netcher, Chardin or Dou. If he did not copy his scenes from actual theatrical comedies, then he was

the first and greatest *régisseur* that ever managed a stage; for never were groups composed to serve his purpose so dexterously, naturally, and without over-elaboration. And soon we have almost forgotten Hogarth, the pictorial essayist, the satirical moralist, in Hogarth, the painter.

More yet do we think of him as such when we regard the portraits he painted, which are frank likenesses, his women especially are radiant with spirit and youth, rosy faces and delicate, sweet figures. A beautiful example of this we find in "Peg Woffington," in the Hearn collection, a charming, somewhat saucy face; and faultlessly painted from lace cap to pearl strings. John C. van Dyke has well said: "There were only four great originals in old English painting — Hogarth, Gainsborough, Constable and Turner. Hogarth was the first, and some there be who do not hesitate to say that he was the greatest of them all."

Richard Wilson (1713-1782), at first a portrait painter, abandoned this for landscape after his Italian journey. The innovation might have been as successful as it was with Gainsborough had he, as the latter, chosen English scenery. Wilson's landscapes, however, are too much echoes of Poussin, Claude Lorrain and Salvator Rosa to appeal greatly to the insular taste of the British. The grouchy spirit of our Welshman added personal unpopularity

to professional neglect; and although his painstaking work is more appreciated at the present time, he himself reaped small benefit. Three examples show the Italian manner of his brush.

Thomas Gainsborough (1727-1788) was, with Wilson, the founder of English landscape art, which Crome, Constable and Turner a half century later fully established. Although Gainsborough is best known for his portraits, the "English Landscape," in the Hearn collection, demonstrates that for him landscape possessed the same sensuous beauty as the human figure. His early landscapes have some ideas of the Dutchmen, but his maturer landscapes have none of these, nor of the contemporary convention of Italy and the Romans, nor of the glowing champaigns of Rubens. They are the pertinent and powerful landscapes of a pastoral poet, with ever new combinations of sturdy tree-trunk and wavy bough and rising field-land, woods, pools and glades, volumes of sweeping leafage athwart the sky, broken ripples and reflections in a quiet stream. Such are the passages of nature, of English scenery, which with a pure, spontaneous expression of personality he fitly measures without forcing, full of beauty and charm.

In portraits as in landscapes — and we have several of his human documents, the "Portrait of the Rev. Humphrey Burroughs," a self-portrait at the

age of forty, "Portrait of the Hon. Mrs. Hamilton, daughter of J. Williams, Esq., of County Pembroke" — he is as picturesque and attractive. This is the way his manner of painting a portrait is described: "Gainsborough makes an appointment of which he thinks no more, trusting to be duly reminded of it by his faithful Margaret; he plays on the fiddle with Abel or listens to his son-in-law Fischer's hautboy, and when the hour arrives he sits down before his easel with a mind as blank as the canvas before him. His sitter is a young lady; he eyes her intently, he chats with her, he draws her out, he gets excited, strange flashes of drollery and absurdity escape him; she turns in her chair, her face lights up, and inspiration comes to him. 'Stay as you are!' he exclaims. He sees a picture; he seizes his palette and begins. . . ."

This impromptu touch of the pictorial chord, this flitting fancy fastened, this impulsiveness kept well in hand, all fecundated with a temperament which the Germans call "*genialisch*" — and there we have Gainsborough, the portrait painter. With transparent lightness his figure poses in easy flexibility, eloquent in gesture or repose, the luminous air playing around the figure so that we feel the fair sitter could rise and walk away without getting out of the canvas.

Gainsborough was the antithesis of Sir Joshua

Reynolds (1723-1792), the calculating, logical reasoner, who carefully planned, laid out, thought over, judiciously conned, and analytically decided whatever he did. No less than ten portraits by Reynolds are in the Metropolitan, which need not be described in detail, since general conclusions will enable us to understand his art.

Hogarth's influence on English art had been but slight, and in Reynolds we must recognize the man who by precept and example provided in the highest degree the stimulus and the inspiration that tended to the growth of the English school. And yet, it must not be considered heretical if we cannot elevate him to the high station generally accorded him. With all the charms of grace, beauty and character wherewith he endows his portraits in such consummate taste, there are too many deficiencies which prevent his being named with the greatest painters that lived.

He had a fine sentiment of colour and a happy disposition of light. This, at a superficial glance, cannot be denied him, but his work lacks solidity, and, alas, is imperfect in the medium he used. His fateful experiments with vegetable pigments, and his dense ignorance of what even the dilettante to-day knows of chemical color-combinations, make his paintings the most insecure, evanescent possessions; many are already blurred and blighted be-

yond hope of recovery. Well might Horace Walpole have suggested that his portraits be paid for by annuities — so long as they lasted!

Reynolds, never through life, could draw firmly and correctly. His drawing was always slight, suggesting imperfectly, and often quite wrong. He endeavoured to hide his deficiencies in this respect by the charms of expression and sentiment, and the splendour and fascination of colour, but in this he only partly succeeded. It is true that he may not always have been to blame for this. He was engaged to paint such a mass of portraits, having often five or six sitters a day, that it is difficult to say what pictures, or parts of pictures, that came out of the Leicester Fields studio, or nest of studios, are the actual handiwork of the master. Only the faces he drew admirably, and the features and hands have always great character. Aside from this there is something ponderous, overweighted in his performance, which makes us smile at Ruskin's appellation of him as "lily-sceptred."

His portraits truly are the courtliest, the most graceful of his craft. But not one of his portraits stirs a profound thought, or challenges inquiry. It seems that Reynolds had the gates of imagination closed and sealed against him, and he is unable, hence — wise man! — unwilling to meddle with deeper moods or passions. In one instance only we



PORTRAITS OF THE HON. HENRY FANE AND HIS GUARDIANS, INIGO JONES AND CHARLES
BLAIR.

By Sir Joshua Reynolds.

feel a tugging — in the portrait of Mrs. Siddons as the Tragic Muse, in Grosvenor House, London — but it was that famous actress more than Sir Joshua who put the spiritual element in it.

In this Reynolds is supreme — accepting his limitations, and having the wit to perceive that the only service the public demanded of an artist was the record of the faces and figures of themselves and their friends, he gave the best that could be given of what was asked for. And to a world of fashion, taste, refinement, he gave their clearest reflection. He did not aim at the sublime, he did not affect the “grand style,” but with heartfelt pleasure and whole-souled devotion he rendered perfect portraits of cultivated English gentlemen, the gentler graces, full of amenity, of English womanhood, and the familiar and irresistible charm of children with their winning smiles and wondering eyes. In the painting of children he was never perfunctory — note his “Master Hare,” in the Hearn collection — and these set the crown on Sir Joshua’s work.

We will further follow the portrait painters, born in this 18th century.

George Romney (1734-1802) has now taken a place beside Gainsborough and Reynolds in the affections of the collector, where shortly after his death one of his portraits was sold for a guinea and a half, despite his popularity during his life time. Recently

a Romney portrait sold in London for over \$50,000, that could have been bought fifty years ago for a few pounds. Such the vicissitudes of fame!

Romney's infatuation for Emma Lyon, also known as Emma Hart, later Lady Hamilton, is well-known. It resulted in about two dozen portraits of that notorious but bewitching woman, in which she appears as Circe, a Bacchante, Calypso, a Magdalene, and so on. The Museum possesses her portrait as "Daphne," in the Hearn collection, and shows, as a loan from Mr. Thatcher Adams, her portrait as "Ariadne." Three other portraits of Romney's brush are also here.

Few painters have been more essentially artistic than Romney; he had the pictorial eye — something which does not always coincide with painter's talent. But he lacked the persistency of effort which would have trained his hand to reproduce what he saw with more consistent excellence. His best work ranks with that of Gainsborough and Reynolds, but most of his canvases reveal a fine frenzy soon burned out, an impulsive inspiration abandoned before it was expressed. When sufficiently interested to complete what he began, there was no man who grasped more the fleeting sprite of beauty, whose feeling for the winsomeness, gaiety and coquetry of women led him to show these with a tenderness unsurpassed. Without any training — as readily seen in his de-

fects of drawing, his lack of skill in composition, the flatness and thinness of his colouring — he still possessed inborn gifts of taste and grace to produce the indescribable charm, the strange evanescent spirit of femininity. If any man worked by the divine afflatus it was Romney.

Portraits by John Russell (1745-1806), and by Robert Pine (1742-1790), denote the prevailing taste and technic. Pine died in Philadelphia, where he had settled to paint a large historical painting of the Revolutionary period, which was never accomplished. His "Mrs. Reid as a Sultana" has refinement and good technic, but is somewhat strained and lachrymal in the facial expression.

Another trio of artists, born within a few years of each other, occupy the step next to Gainsborough, Reynolds and Romney. These are Beechey, Raeburn and Hoppner.

Sir William Beechey (1753-1839), represented here by his "Portrait of a Lady" and "Portrait of H. R. H. the Duke of York," enjoyed uninterrupted favour as the painter of the fashionable world. His lines are svelt, suave, flowing; there is sweetness and tenderness in his female, elegance and grace in his male portraits. They are the ideal of dexterous and clever accomplishment, superficially faultless, externally pleasing, and by their charm warding off profound analysis.

Sir Henry Raeburn (1756-1823) was the stronger man. Originally a goldsmith, finding his first success in miniature painting, this doughty Scotsman developed himself from a broad, perhaps somewhat vague treatment, to the highest stage of refinement and expressiveness. His "Portrait of William Forsyth," in the Hearn collection, is one of the finest products of his brush, which is saying enough when we add that it is on a par with his canvases in the Edinburgh Gallery, where alone this greatest Scottish master can be adequately appreciated. Technically he was the best painter of this 18th century, one who in the handling of the brush was to the manor born. His notion of colour was that of a modern Frenchman. In grasp of his material he has been put in the scale with Hals and Velasquez. While Lawrence in London was sinking portraiture to insipid prettiness, Raeburn in the north with naturalistic simplicity was unsurpassed in virile quality and suggestion of dignity.

In John Hoppner (1758-1810) the inherent defects of British art, its sentimentality of feeling and superficial technic, come already prominently into notice. The three portraits of women, which we find here, show the chief trait that led to insincerity — the desire to please. This was aided by undoubted facility in working, and a native taste for

beauty; still a certain depth of expression may not be denied him.

Sir Thomas Lawrence (1769-1830) reached the apogee of the spirit of his time. He flattered its vanities, pampered its weakness, and met its meretricious taste. He almost made a trade of being a courtier, thereby to please his sitters. With exceptional skill and happy facility he painted the artificial and pretentious crowds that flocked to his studio. But this facility became formulated, and his skill stiffened into mannerism. While his best work was done before he was twenty-five, the stress of calls for his brush hurried him into carelessness, and the easiest way to satisfy all demands was to follow a ready-made recipe. That his genius contrived to make such a shortcut to glory speaks well for his talents. It must have been a pretty good prescription, for it cannot be denied that even to this day many French and American portrait painters have taken leaves out of his notebook, and large hints from his flashy facture.

Opie's remark that "Lawrence made coxcombs of his sitters, and his sitters made a coxcomb of Lawrence," must be set down as the vapouring of a jealous rival; there is too much technical merit in much of what he has done. Few painters have had truer feeling for the living qualities of flesh, or for

the intrinsic harmony of lines and colours. Take his portrait of "Lady Ellenborough" — as a painting it is a joy, bewitching in its loveliness, its grace of contours, the charm of its colouring. His "Portrait of the Rev. W. Pennicott" shows him to have at times left all artificiality and the "blandishments of his pencil" for greater strength and sincerity. The calm face, the gentle eyes, the serenity of the features make this an unusual performance.

The Irish painter, Sir Martin Shee (1769-1850), succeeded Lawrence as President of the Royal Academy. His "Portrait of Daniel O'Connell" is an excellent character study, suggesting mobility of countenance and fiery temper. The self-portrait of George Harlow (1787-1819) is in the Lawrence style, showing an attractive, somewhat hectic face. The promise of his career was cut short when this talented artist died at the early age of thirty-one.

Contemporaneously there was developed, under the leadership of John Crome of Norwich, an influential school of landscape painters, called the Norwich school. John Crome, known as "Old Crome" (1769-1821), a keen student of nature, painted English scenery with simplicity and power. Although inspired by the Dutch landscapists — his dying words were, "Dear Hobbema, how I have loved you!" — he never quite understood their methods, for his handling is often dry and man-



ENGLISH LANDSCAPE.
By Thomas Gainsborough.



MIDDAY MEAL.
By George Morland.

nered. His "Hautbois Common" is more luminous than "The Landing," which is deeper in tone.

His most notable follower was John Sell Cotman (1782-1842), of whom a "Coast Scene" and an "English Village" may be seen. In these, and in the "Willows by the Watercourses," by James Stark (1794-1859), and in the "Landscape," by George Vincent (1796-1832), the last of the Norwich group, we note a certain hardness of rendering and stiltedness of composition, which only can be ascribed to the usual pitfall of followers, to exaggerate defects and minimize the commendable qualities of their exemplar. None of these men, for instance, attained to the force and richness of colour which characterized "Old Crome." Vincent alone improved later through Constable's influence.

Before we consider this artist we must notice the work of George Morland (1763-1804), his elder by thirteen years.

In his "Midday Meal" all the best qualities enter for which this artist has become famous. It is a rural scene of extreme simplicity and realism, in which his favourite pigs are shown — no one has ever been able to render the scrubby hides of these porkers as convincingly. Although Morland carefully studied the works of other painters that appealed to him, he never borrowed from their inspiration. He was always original, both in choice of

subjects and manner of painting. A dissolute life led him to choose often subjects of little nicety; more frequently we find him depicting the rusticity of English peasant life with their barnyard animals. His love for children made him introduce these with delightful naiveté in his scenes, sometimes even making them the centre of interest, as in "Miss Rich building a House of Cards." The reports of his excesses, although most likely much overdrawn, as is usual in such cases, are not without foundation, for his life ended in a sponging-house at the age of forty-one, as a result of prolonged dissipation.

The chain of great landscape art has been Claude, Ruisdael, Constable, Barbizon, Giverny — the future alone can tell the next link.

John Constable (1776-1837) bridged the gap of a century.

The artificiality of the then popular style of landscape painting was repellent to Constable, who alone of English landscapists of his day sought for a faithful representation of nature, with its ever-changing effects of light and shade. That this was antagonious to prevailing taste he himself perceived. "My art flatters nobody by imitations," he used to say, "it courts nobody by smoothness, it tickles nobody by politeness, it is without either fal-de-lal or fiddle-de-dee; how then can I hope to be popu-

lar?" And he added, "There is room enough for a natural painter, for the great vice of the day is *bravura*, an attempt to do something beyond the truth." But he had faith in himself, and remained true to his ideals. His popularity came when the French first recognized in his canvases the breath of purer air of nature's freedom.

The striking innovation Constable made, which it took the public so long to accustom themselves to, was his relative position towards the sun in painting. The ordinary practice had been for the artist to paint with the sun behind him, out of the picture, low down on the horizon, suffusing the whole landscape with a golden haze, producing those effects which Claude and Cuyp rendered so finely. Constable, on the other hand, liked better to work with the sun high above his head, out of the canvas, but still in front of him; and painted almost always *under* the sun. This produced a sparkle and glitter of white lights upon his foliage, whereby he indicated the reflection of light after rain in the countless drops of moisture upon the leaves. This his adverse critics pronounced as spotty, splashy and meaningless, and dubbed it "Constable's snow."

Although for pecuniary reasons he, at first, occasionally painted portraits — and two of these are in the Museum — this was not his penchant nor his pleasure. He strove to be nature's interpreter — a

sincere, studious, unflinching interpreter; and no one has ever caught the exact character of the English summer which he always painted, its breezes, its heat, its heavy colouring, so marvellously. No one has ever given us so devotedly true, without yielding a jot to preconceived theories of harmony, the English sky with its heavy cumulus and drifting rain-cloud, sun-shot or showery. There is not one single landscape in the Museum which for mastery of nature's effects, for truth and beauty, can compare with the "Bridge on the Stour," the beloved river of his native Suffolk, that hangs in the Hearn collection. Even the other three landscapes, copies though they be, still give at second hand some faint impression of the beauty of "that trinity of silver, ivory and a little gold," as "the Valley Farm" has been described.

Much has been written about Constable's art; it has been unjustly depreciated by some (including Mr. Ruskin); but his claim to be considered the founder of the school of a faithful landscape art must stand accorded.

Although Sir Augustus Callcott (1779-1844) — knighted at the accession of Queen Victoria — as a pupil of Hoppner devoted himself at first to portraiture, he soon turned to the more congenial landscape painting. His being called "the English Claude" was rubbish, and the fulsome flattery of

some sycophant. His "Landscape" here is attractive, somewhat negative in colour, and obtaining certain mannerisms which are, however, not displeasing. The "Landscape," by Patrick Nasmyth (1787-1831), has more of the Dutch Wynants in it, than either of Hobbema or Constable. It is, nevertheless, an able performance, and fully entitles him to a prominent position among the "British Minor Masters."

Richard Parkes Bonington (1801-1828) was more French than English, having been educated in Paris, and having studied with Baron Gros. His "Sea Coast" and his "Normandy Coast Scene" impress one with the transition from the academic to the romantic. The figures which he introduced in his composition lead me yet to speak of Gainsborough Dupont (1767-1797), a nephew of Thomas Gainsborough. Dupont made more of his figures than of the landscape wherein he placed them—vide, "A Girl with a Cat," formerly ascribed to his uncle, but possessing scarcely any of the Master's accomplishments. Another figure painter was Robert Haydon (1786-1846), a man obsessed by inordinate vanity, imagining himself the greatest historical painter of the age, yet being nothing but a half-barbaric classicist. His "Napoleon at St. Helena" is a painting that generally attracts attention. The reason for this may be that many seek

to find in this large, empty canvas artistic qualities which do not appear at first glance. Once a visitor, standing before the painting, was overheard to say, "I wish he would turn around and show us that 'imperturbable gaze' the catalogue speaks of. I would dearly love to know what that looks like."

The reflection of French tendencies is visible in the work of William Etty (1787-1849), as it is in most of the genre painters of his time. Etty was one of the best colourists among them, and in "The Three Graces" he shows his characteristic brilliancy of handling and fine feeling for the quality of paint.

J. M. W. Turner, born the year before Constable (1775-1851), must be considered by himself alone. His place is altogether above the plane of those we have just been considering.

The express purpose of Ruskin's "Modern Painters" was to prove Turner the greatest landscape painter the world has ever known. Although it may have been timely when published to refute the attacks of blind critics, Ruskin's analysis of Turner and his art, despite the impassioned brilliancy of its rhetoric, is too much of a partisan, too little that of a dispassionate critic to avail us now. A real estimate of Turner and the principal elements of his genius is better had from his own work than from the glowing pages of "Modern Painters," so prone

to inconsequent digression, and so frequently self-contradicting — truly a splendid medley.

A comprehensive survey of the paintings left by Turner to the English nation for the National Gallery, of those only a few years ago rediscovered in its basement and now in the Tate Gallery, and of a large number of his masterpieces gathered in public and private collections, bring the following conclusions. A born painter, Turner at first followed precedent, drew accurately, kept his colours subdued, but was heavy in handling his paint. Gradually colour becomes more insistent, the lights have a transparent radiance, even become brilliant, the shadows luminous with variegated hues, his drawing is more suggestive and tender. Then his landscapes become troubled and dramatic. He is preoccupied with the analytical division of light and he enters the realm of optical impressionism. Until at last his ripened powers run riot in apparently wanton extravagances of mere technical and chromatic audacity, but still vitalized by a power of genius, before which we stand appalled, even if we do not always understand.

Technically Turner was an excellent painter, but reckless experimenting makes him unequal, and unsafe to follow. He often becomes summary, "*négligé*" as Fromentin called it; and with all the brilliancy of his colour, he is often crude and violent,

and occasionally hot, heavy or dull. The very excess of his colour makes him often fall down. Only in his watercolour painting he was unquestionably the greatest master who has ever lived. Three of his watercolours, in the Vanderbilt Gallery, are the last word spoken in this medium.

The oils "Grand Canal, Venice," and "Saltash" belong to the middle period. They are idealized transcriptions, for Turner rarely grasped the identity, more the sensation, the spirit of locality. The "Venice" has the true Venetian colour, worked up to the utmost brilliance the palette will allow, the forms sketched, yet sufficient. In "The Fountain of Indolence" there is a higher flight of fancy and colour, a blue and gold and crimson still further carried to opulence and sensuous delight. "The Whaleship," in the Wolfe collection, fitly represents the acme of his art. Here is a phantomlike ship; the dark bulk of the dying leviathan, spouting blood and water mingling in mist and foam; a splendour of hues and tints flashing through the wetness of a lifting ocean-fog. I can conceive that the impression of this painting upon one to whom art is not intelligible, is like the sensation of one who does not comprehend music on hearing the love-duet in "Tristan and Isolde" — uplifting, inspiring, ravishing; we don't know how, nor care.

In the stagnant period between Constable, Turner,

Etty and the Preraphaelites, a few men only escaped the general contagion of drowsiness. John Phillip (1817-1867) was one of these. His "Gossips at the Well" is a reminiscence of his sojourn in Spain, full of excellent drawing and lively colour. Erskine Nicoll (1825-1886), whose "Paying the Rent" is here, paints subjects of the David Wilkie genre agreeably, in an academic way.

The fame of Sir Edwin Landseer (1802-1873), who during his life received flattery amounting to adulation, has dwindled to the normal praise accorded to a painstaking, serious, industrious artist of limited powers. Known as the most popular animal painter in England, his name cannot fitly be mentioned with the really great animal painters, like Potter, Snyders, Delacroix, Troyon, or even Rosa Bonheur. His art was sentimental, anecdotal, often leaning to mawkishness; his technic was painfully polished and showing the weakness of overelaboration. Only occasionally did he carry his sentiment beyond platitude, as in "The Old Shepherd's Chief Mourner," in the South Kensington Museum, in which he almost humanizes the old dog's grief. In such pictures as "Alexander and Diogenes," in the Museum, the petty introduction of human sense in animal instincts mars and disturbs the broad effects of nature.

The indifference shown for many years by the

general public towards the work of G. F. Watts (1817-1904) forms a striking contrast with Landseer's celebrity, and is a fit commentary on the value of a popular estimate. To compare Watts with Landseer is as absurd as to place Gulliver before a Lilliputian in a trial of strength. It is true that the painter of "Sir Galahad" was also literary, but his art did not tell a story, it conveyed thoughts. With singleness of purpose he constantly aimed, as he himself expressed it, "to paint pictures, not so much to charm the eye as to suggest great thoughts that will appeal to the imagination and the heart, and kindle all that is best and noblest in humanity." He was, if the paradoxical form be allowed, an ideal realist. Thus, when he paints Death, it is not the Greek idea of Death — the destroyer, of the grim and grisly spectre of Dürer's "Dance," but rather the Angel of Death — inevitable, inexorable, irresistible, but stripped of the dread and horror with which painters have loved to invest it. We may question his technic, that he is not always fortunate with his colours, leaving them stringy and impure, or muddy and morbid — the result of his "playing with paint" — we can never question the ideas he strove to put on canvas.

Somewhere, in one of his letters, Lowell speaks of having been to hear a lecture of Emerson's, and, while admitting that it was a rather incoherent



ARIADNE IN NAXOS.
By G. F. Watts.



LADY LILITH.
By D. G. Rossetti.

performance, he adds that one could not help feeling that something fine had passed that way. It was the same with Watts. He had a deep fund of inspiration, and a noble spirit to cheer and comfort mankind with exalted ideas.

This makes his portraiture unusual. It shows a strongly marked individuality of an impersonal kind. Never stooping to that most popular of all portrait painters' colour mediums — flattery, he searched studiously for realizing the sitter's habits of thought, disposition and character; at the same time according to facial resemblance all that was required. His wonderful array of canvases which he gave to the National Portrait Gallery, in which he commemorated the statesmen, poets, and other public men of the Victorian age, bespeak his high place as a limner of men.

His "Ariadne in Naxos," in the Museum, is a fine example of that idealism that conveys lofty thoughts, eloquently expressed.

Watts was very little affected by the movement which started some time after he had commenced painting. About 1847 the Brotherhood of the Pre-Raphaelites was founded, which has left so powerful an influence on English art. Dante Gabriel Rossetti (1828-1882) was one of the most notable of this fraternity, for his strong, mystical and poetical imagination, and the richness of his colouring.

Their object was to oppose the modern system of teaching, and paint nature as it was around them, with the help of modern science, and "with the earnestness and scrupulous exactness in truth of the men of the thirteenth and fourteenth centuries." It was a short-lived attempt to abandon all artistic conventions, and to substitute for them the painstaking and accurate portraiture of natural facts.

It is, perhaps, rather unnecessary to put the question as to whether the Preraphaelites would really eventually have conquered, if they had carried on their crusade against narrow-mindedness to the bitter end. They received the support of Ruskin, who was quite ready to break a lance for the literary significance of a man like Rossetti; for the moral importance of a Ford Maddox Brown or Holman Hunt — without being able to grasp their artistic potentialities. Ruskin theorized the movement, explained its basis and its æsthetic principles of faith — which none of the members of the group themselves had any idea of, or adhered to. They soon left their champion critic to defend his theories, which it had never been in their mind to practise. In fact, all of the brotherhood, with the single exception, possibly, of Holman Hunt, outgrew their first principles, without entirely forgetting the benefits derived from them.

As for Rossetti, the only one of the Preraphael-

ites represented in the Museum, he soon abandoned the early traits of execution for a decorative formula and the study of colour and sentiment. He was the painter-poet *par excellence*. The artistic value of his work lies in the supreme intensity of spiritual expression, even if he neglects the element of pure form. His poetic spirit would have us see in the "Lady Lilith" the image of Adam's first wife, according to the Talmud, which Rossetti himself describes in the *House of Life* as a snare to men. If we lack the wings of Pegasus to scale Olympian heights we may easily forego this poetic flight, and still admire this reclining woman for its richness of colour that flashes and glows like a jewel, or the fragment of some gorgeous painted window.

Sir John Millais (1829-1896) can scarcely be said ever to have belonged to the brotherhood, although he is usually counted with them. At first he manifested some interest in their ideals, he may be said to have somewhat flirted with their sentiments, but he was soon regarded by them as a renegade and apostate. Although he devoted some inventive effort to his subjects in his earlier years, he soon lost this in his evident desire to paint for money, and found a ready way in an unceasing stream of pretty women and children. Occasionally there were glimpses of the old Millais, of which his

"Bride of Lammermoor," in the Vanderbilt collection, is an example.

Lord Frederick Leighton (1830-1896) was the high-priest of æstheticism. There is little or nothing of the mystic or the didactic in his art, which only exists to create beautiful images. Striving to make his colour beautiful he plunges into a maze of varied tints, of broken tones, of an affluent and luxurious gamut of an over-burdened palette — dainty, luscious, decorative, highly polished, scrupulously smooth, if you please, but lacking the quietude, the fulness and the depth of a true colourist. The enchanting grace of form was his passion, the contours of a woman's back, the softness of a woman's limbs, the sweetness of a woman's eyes, and the languor of a woman's love — these are the subjects of his pencil. But constantly pruning away human imperfections, continually obliterating "the baseness of the earth," striving for delicate correctness, smoothness and softness, he robs his work from every appeal to sympathy, from every human consanguinity, from any bond to stir emotion. Thus his "Lachrymae," one of his last works completed in the fulness of his powers, beautiful though it be, will never make us weep. His "Odalisque," treated with courageous purity, is one of art's loveliest creations — only this, and nothing more.

This sensuousness of form is less visible in the



LACHRYMAE.
By Lord Frederick Leighton.

work of Sir Laurents Alma-Tadema, a painter who is nearest akin to Leighton in artistic spirit. He chooses more the exalted Greek ideal. Theirs is a pursuit of art, rather than its enriching and ennobling.

The half-dozen examples of Sir Laurents's brush, in the Vanderbilt collection, have more classic austerity than the sugary and often mawkish sentiment of Lord Frederick's compositions. It will, of course, not be necessary to point out Alma-Tadema's painting of marble — which is the first (perhaps the only) thing true Philistines look for in his canvases. Aside from this his work gives a distinctly æsthetic, close to intellectual pleasure.

George H. Boughton (1834-1905), an Englishman trained in America, generally sought his subjects among the picturesque scenes and characters of old New England. "A Puritan Girl" is a good example of his work. His "Edict of William the Testy" is one of his more important pictures from Knickerbocker times.

Walter MacLaren's "Capri Life; The Embroiderers" is pleasing and conventional; P. Wilson Steer's "Richmond Castle" more modern in treatment, with a strong Monet influence.

CHAPTER XIII

THE AMERICAN PAINTINGS

It must be understood that the American Section is not alone intended to have æsthetic value, but to have some measure of educational interest in endeavouring to present an historical review of all known American painters up to the men of the present day.

Besides these works of the early Americans we have the collection of works by living American artists, founded by Mr. George A. Hearn, to which he has already given over fifty canvases. This collection, together with the contemporary American paintings already owned by the Museum presents an array of work which stands well the comparison with that of modern artists of other nationalities. Although far from complete — for at least a half-hundred men have produced work as good as that of the majority represented here, and better than several — still the examples which have been selected prove that present-day American art cannot

be passed over slightly; that the day of a patronizing consideration is passed.

The G. A. Hearn collection is a dignified presentation of the claims of modern American art — which has suffered greatly from those who protest too much, who with neurotic Chauvinism would have all American art supreme — the artists themselves (at least the mediocre ones) being the chief sinners. American art will never be pushed into the front-rank by loud pretensions, and the befuddling and cajoling of those who give the tone in picture-buying.

None of the earliest American artists excels greatly in his art. Stuart was a good portrait painter, and Copley occasionally did creditable work. For the rest there is nothing to boast of in the products of the latter part of the 18th and the first half of the 19th centuries; which is not surprising when we consider the nation's embryonic state. Frontier-fighting and city-building give little time for the nourishing of æsthetic ideals. Still for sentimental reasons the collecting of examples of the early work must be regarded as a creditable effort.

The first painters of any note had British training, and naturally exhibited the conventional character in vogue in England among the second rate painters. Jonathan B. Blackburn (1700-1760), of whom we have a "Portrait of Theodore Atkinson," will not

detain us; and "The American School," by Matthew Pratt (1734-1805) is, as far as merit goes, on a par. This stilted group with ill-drawn figures gives a view of Benjamin West in his studio, correcting the work of a pupil. Still as the first-known American portrait group it is of interest.

Benjamin West can scarcely be considered to belong to the American school, since he left New York at the age of 22, and after a few years' travel settled in London, where he died at the age of 82. But it is a peculiarity, not rare in occurring, that while foreign-born painters who come to reside in the United States are greedily taken into the fold, natives who expatriate themselves, often giving up their American citizenship, are still considered to belong to the American school—a pretty good example of Jingoism.

The work of Benjamin West (1738-1820), shown in a religious and in a symbolic subject, calls for no comment. It is in the pure French academic style, which leaves us cold no matter how ardent the subject.

It may be interesting to insert here an opinion of the work of West, expressed by a contemporaneous art critic, which shows that it is possible to judge of work correctly, even without the perspective of years. This critic wrote thus West's artistic obituary: "He had great power; and a reputation

much greater than he deserved. His fame will not increase, it will diminish. His composition is, generally speaking, confused — difficult of comprehension — and compounded, about in equal proportions of the sublime and ordinary. He was prone to exaggeration; a slave to classical shapes; and greatly addicted to repetition. His capital pictures are often deficient in drawing; and yet, extraordinary as it may appear, his drawings are generally fine, and in some cases wonderful. His execution seldom equalled his conception. The first hurried, bold, hazardous drawing of his thoughts was generally the best; in its progress, through every successive stage of improvement, there was a continual falling off from the original character in the most material parts — so that, what it gained in finish, it lost in grandeur, and what it gained in parts, it lost in the whole." And the writer goes on to declare that West's "Death upon the Pale Horse" is "feeble, commonplace, absolutely wretched."

All this was written in the face of West's unprecedented popularity at the time — but the "perspective of years" has spoken the critic, not popular estimate, true.

To J. Singleton Copley (1737-1815) we owe the portraits of notable men of pre-revolutionary times. His portraits of Miss Mary, and of Mrs. Elizabeth Storer, and those of Mr. and of Mrs. Isaac Smith,

are dry and hard, without atmosphere; defects which even adhered to him after he had been abroad in middle-life. His later portraits possess a certain distinction of bearing, while his colour, faulty though it be, was still in advance of that of any other native painter.

Charles Wilson Peale (1741-1827) painted more portraits of George Washington from life than any other artist; one of these, a life-size, full-length, being in the Museum. He was also a pupil of West, retaining all the peculiarities of his early instruction to the end. His son Rembrandt Peale (1778-1860) painted the "Portrait of Mr. John Finley" — rather cold, formal and wanting in fleshiness.

The most prominent of the early portrait painters was Gilbert Stuart (1755-1828). While working in London for twelve years as a fashionable portrait painter, and for five years in Ireland, he fell into the way of Romney and Gainsborough, closely reaching their excellence. When at the age of thirty eight years he returned to New York (in 1793) he became at once popular, and had many sitters. Two of the portraits he painted at this time, those of Don Josef de Jaudenes y Nebot, the first Spanish Minister to the United States, and of Doña Matilde Stoughton de Jaudenes, his American wife, are in the Museum. His art was still Eng-

lish, with elaborate attention to the costume, and lacking the broader and softer manner which developed soon afterwards. Although both these sitters are evidently posing, the pose is at ease in the man, and rather pleasing in the woman. The faces form the best part; they show a masterhand; the rest is of a skilled and clever craftsman.

The inspiration in painting Washington's portrait seems to have given liberation to his power. Washington sat for him the next year, in the fall of 1795, when Stuart painted a head showing the right side of the face. The artist expressing himself not satisfied, the President sat again for him in the spring of '96, when Stuart painted the full-length portrait which he sold to the Marquis of Lansdowne (still called the "Lansdowne Washington") and another head showing the left side of the face. This is the famous "Atheneum head," now in the Boston Museum of Fine Arts. Although Stuart later, with the glibness of social equivocation, assured the Lansdowne family that theirs was the only original portrait he had made of Washington, having destroyed the others, it is also known that he sold the first head to his personal friend Colonel George Gibbs, of New York, making also four or five replicas therefrom; and that he kept the third head, from which he made copies whenever he needed the money, which was quite frequently.

This "Gibbs" portrait passed to the Colonel's sister, Mrs. Channing, whose son, Dr. William F. Channing, sold it to the late S. P. Avery, from whom the Museum acquired it.

Comparing this famous portrait with the Boston Atheneum head, it is apparent that the Gibbs-Channing portrait is the more faithful presentment of the man, whereas the Atheneum head is more idealized.

The advance in Stuart's portrait work is further visible in the two busts of Judge and Mrs. Joseph Anthony, Jr., and in the portraits he painted after he removed to Boston, those of Mr. David Sears, and of Captain Henry Rice, who served in the war of 1812. Another Washington portrait, painted for Daniel Carroll, of the District of Columbia, in 1803, has been given to the Museum by Mr. H. O. Havemeyer.

The traits for which Stuart is most to be praised are the vitality and character he infuses into his portrait, and the excellent colouring when he is at his best. Then his flesh glows and is transparent. But he neglected composition, caring for nothing but the heads, slighting all details.

A portrait of "Lady Williams and her Child," seen without the artist's name, would strike us as being a conventional picture by a rather poor painter. But the tablet tells us that it is by Ralph

Earl (1751-1801), and the art-writers declare him to have been "one of the strongest of our native American portrait painters of the 18th century." And in the face of this poor performance I cannot quite agree with them.

Col. John Trumbull's (1756-1843) "Portrait of Alexander Hamilton" must be greatly admired, for it is one of the best portraits he ever did. After working under West in London, he came home, and executed historical paintings for the Capitol in Washington. His historical work is a feeble imitation of West's grandiose style, and for his portrait work I would refer to his "Governor Clinton" in the New York City Hall — a most awe-inspiring spectacle; only a whit less dreadful than Morse's "Lafayette," which also hangs in the City Hall. One would almost feel like admiring the art-connoisseurship of the various Mayors and Boards of Aldermen of the City of New York of the past, who were so parsimonious in their support of the Metropolitan Museum of Art. Being constantly confronted by such images as this Trumbull and this Morse, one cannot blame them, when Art was mentioned — they would have none of it.

Washington Allston (1779-1843) was a landscape painter with melodramatic tendency — see his "The Deluge," in which the gloom and desolation seem even worse than it must have been. When

he essayed figure work, of which we have an example in his "Spanish Girl," he is glaringly at fault in drawing and colour. One cannot help thinking that the boldness and the fervour of his composition are artificial, elaborated with great care and much difficulty, not at all like proceeding from an inward, fiery spirit that flashes into spontaneous combustion, whenever it is roused.

Little need be said of M. H. Jouett (1783-1827), John Neagle (1799-1865), S. F. B. Morse (1791-1872). Portraits by these men are in the Museum. Morse at least shows here that he was not always as bad as displayed in the New York City Hall.

Thomas Sully (1783-1872) was called the "Sir Thomas Lawrence of America," which is a fair, but not complete commentary on his artistic powers. It is not known that Sully had any intercourse with Sir Thomas during his nine months' stay in England. Still his general style is similar to that of the famous painter of English women. If anything Sully was the better artist. His women have not that elegant foppery, nor that exquisite flattery we find in the work of Lawrence, although there is flattery enough in Sully's brush. The "Portrait of Mrs. Katherine Mathews" is a fair example of his work; the three male portraits indicate greater strength.

The "Flower Girl," by C. C. Ingham (1796-



THE AMERICAN SCHOOL.
By Matthew Pratt.



FLOWER GIRL.
By C. C. Ingham.

1863), declares the loosening of English influence, and the greater leaning towards French convention. In this colourful panel we even detect the painstaking accuracy of the Dutch still-life painters. Henry Inman (1801-1846) painted President Martin van Buren, and, during his sojourn in England, the actor William Charles Macready, in the character of Macbeth, which is a strong piece of characterization. W. Page (1811-1885), C. L. Elliott (1812-1868), G. P. A. Healy (1813-1894), Joseph Kyle (1815-1863), all were portrait painters of merit, without an astonishing display of talent. They have portraits in the Museum of some interest.

Daniel Huntington (1816-1906) outlived his associations with these earlier men, and painted portraits to the last, without being much influenced by later propaganda. His "Mercy's Dream" has been a favourite household-decoration, by engravings, since it was painted in the 50's. It is very pretty.

Emanuel Leutze (1816-1868) was the strongest exponent of Düsseldorf training, with all that this implies. His "Washington Crossing the Delaware" is an heroic story, well-told.

The stagnation of artistic feeling, and the stiltedness of its expression, so manifest in the landscapes of the time, as we shall see later on, still continued to find expression in figure and portrait work. The Americanized Giuseppe Fagnani (1819-1873) ex-

emplifies this in his presentation of the Muses, which were portraits of society women, and are supposed to represent types of American beauty. George A. Baker (1821-1880), Jacob H. Lazarus (1823-1891) showed in their portraits a style which we have now outgrown — they are altogether *too* documentary.

We must now go back a few years to witness the start of landscape painting. Unlike portraiture landscape art does not seem to have been fostered at first by foreign training. It was a spontaneous expression, more national, perhaps, than any art movement that has taken place in this country. The adaptable, facile American soon went far afield for his inspiration, and after foreign travel he has almost invariably returned a Düsseldorf, a Dutchman, or a Barbizon painter. Even to-day, when paint-tubes are imported from Paris, ideas come with them. It was not so with these fore-runners of American landscape art, Doughty, Durand and Cole. And even the much maligned Hudson River School, with all its similarity to Düsseldorf methods, still retained its national impress in the ruddy autumn glow and other local qualities of its canvases, which astounded incredulous Europe when it saw them. Doughty, the path-finder, chipped the trees, and the rest followed his course. It was to present nature as it was — truly with a narrow vision, blind to many of its subtleties, but still na-

ture, pure and simple. They might have profited much if they had but known all that had been discovered in landscape art, for Constable had wrought, and Fontainebleau had spoken. But they did *not* know, the great traditions of the past were a sealed book to them, and they searched, and explored for themselves, and without help found. And out of them, out of their conventions, out of their discoveries, their imperfections, grew Inness, and Wyant, and Martin, and Murphy, and Shurtleff — as contrasted with those who paint American landscape in a Barbizon or Dutch way.

Two paintings by Thomas Doughty (1793-1856) are still somewhat weak and finicky, hesitating in expression. Asher Brown Durand (1796-1886) is stronger — in his “In the Woods” even sterner. He was an able artist, who also painted portraits acceptably. Thomas Cole (1801-1848), English-born, died near Catskill, N. Y., and many of his canvases bear scenes of that picturesque region, one of which, “In the Catskills,” is found here. The “Oxbow” of the Connecticut also shows his sincere feeling and love for the romantic aspect of nature. Foreign travel diverted him somewhat from the simplicity of his earlier work, and rocks and trees became mixed with symbolism, whereof the “Titan’s Goblet” is a good example.

Several men followed their conventions, and those

who clung nearest to their methods, without making any progress, have been grouped under the name of "the Hudson River School." There is much similarity in their work, only a few topped the average mediocrity.

John W. Casilear (1811-1893) and J. F. Kensett (1818-1872), the brothers Hart, William (1823-1894) and James McD. (1828-1901), and J. F. Cropsey (1823-1900) have the characteristic landscapes that go by the school-name I mentioned. Frederick E. Church (1826-1900) sometimes rose above the commonplace of the traditions he followed, as in "The Heart of the Andes," which is considered his masterpiece. "The Ægean Sea" smacks of the school to which he belonged. Albert Bierstadt (1830-1902) was born in Germany and had studied at Düsseldorf before he emigrated. The similarity of art expression between the Düsseldorf and Hudson River schools is apparent in his work. Still he sometimes felt heroic striving, and he surely expressed this in his fine canvas "The Rocky Mountains."

Still a few genre painters among these early men claim our attention. They owed at first a little to foreign training, and they sought in a modest way to give some native expression to the domestic manners of the Americans.

William S. Mount (1806-1868) was one of the

first to essay these pictorial anecdotes. His "Raffling for the Goose" reminds one of a Wilkie or a Nicol. He alone had native training. Edwin White (1817-1877) went to Paris and Düsseldorf. "The Antiquary" represents him here. Henry Peters Gray (1819-1877) also painted genre in a foreign way; but the stories he tells are not impressive, notwithstanding the appealing titles, as: "Cleopatra dissolving the Pearl," "Wages of War," and "Greek Lovers." Edward Harrison May (1824-1887) has a "Mary Magdalene," and a "Brigand," which were very much liked; they are smoothly painted. Thomas W. Wood (1823-1903) always retained his old-school manner, which still should demand respect and attention. This is not wasted on his "War Episodes," a triptych that presents scenes of a generation ago with intense feeling, and by no means deficient either in colour or execution. Also the "Corn-Husking," by Eastman Johnston (1824-1906), who was well-known as a portrait painter, and whose style was founded on Düsseldorf study, has local colour.

But although there are subjects that few save our countrymen have attacked — the negro, the Indian, the Rockies and Niagara, the treatment of such subjects or localities must not be considered to have created a national school.

While many of these artists, whose exploits to

us seem now so poor and meagre, were still working, men were appearing here and there to whom American Art in its widest national sense, may look as champions for more serious recognition. George Fuller, William Morris Hunt and George Inness produced work that has withstood the corroding influence of passing fads, and which to-day is recognized, far more than in their life-time, as expressing the highest ideals.

George Fuller (1822-1884) was not wanted by the National Academy of Design, when he returned from his studies abroad. Apparently he had not learned enough; he had not sufficiently adopted foreign manner, so dear to the heart of the old Academicians; he showed the temerity of trying to be himself—a cardinal sin in their eyes. So Fuller retired to his father's farm at Deerfield, Mass., where he painted his own visions of nature as dreams, for his was a dreamy temperament. His "Nydia," his "Hannah" may be vague in outline, they are the result of his groping to express his thoughts in that poetic *enveloppe*, in which they are so elusively shrouded. More of an artist than a painter, his canvases have the distinction of personal feeling.

William Morris Hunt (1824-1879) certainly learned his technic from Millet, but in every other way is nothing but himself. His "Bathers," or



PEACE AND PLENTY.
By George Inness.

“The Girl at the Fountain,” are spirited and vigorous. The “Girl” has grace of natural pose, the “Bathers” a morbidezza that is masterful. Hunt’s place in art can never be overestimated, for his power of personality made him exert tremendous influence on the students that flocked around him.

George Inness (1825-1894) was a pure product of his own talent; his art was wholly a matter of inward growth and development; his work was all original, all of his own soil. He never knew the men of Fontainebleau until his own art was fully formed, and only then recognized in Corot, Rousseau and Daubigny men who were solving the problems he was working out in much the same way. All he got from them was encouragement and renewed enthusiasm to persevere. Still his occasional European trips were helpful in a broadening of his methods of painting, and a strengthening of his hold on the mysterious heart that stirs the universe — a deeper insight into the beauty, the glory, the sublimity of nature.

Note his “Peace and Plenty,” in the Hearn collection — what a panorama of nature is there spread before us; a landscape of autumn with its imperial vestments of purple, crimson and gold; the slumberous silence brooding over drowsing, wheat-stacked fields; fertile meadow lands bearing bread beside the watercourses; a cunning hand with

witching sorcery, with magnetic power draws us to worship and give thanks, for the barns shall have plenty, man shall be fed, and all is well with the beautiful world.

All the landscapes of Inness bear his individual stamp. They are the reproductions of what is palpable and material, seen in an emotional and spiritual mood. He mingled colour, light and air — especially moisture-laden air — and these alone, bound in balanced harmony, passed through his poetic brain, and subtly showed with a burst of quiet splendour the earth rioting in its own richness, or convulsed by the coming storm.

A few of the later men, whose work is ended, must now be considered. Next to Inness in landscape art stand Wyant and Martin.

Alexander H. Wyant (1836-1892), at the age of twenty one, visited George Innes in New York, and received then that lasting impression which opened his eyes, and ever after enabled him to see the beautiful visions of nature, serene and unadorned. Nor did the few years he spent at Düsseldorf in the least affect him. The stamp had been placed on the character of his art, and it was indelible. His four landscapes in the Museum are like the four strings of a violin, each one a different note reverberating to the touch of the gentle master.

The three landscapes by Homer D. Martin (1836-

1897) are as musical, but in a different key. Another mood is back of the poetic vision, another light dwells in the eyes of the artist's imagination. And who will choose between these hymns of nature's glory that set our souls vibrating?

Of a far different temperament was Thomas Hovenden (1840-1895), an accomplished painter, indeed, who preferred prose to poetry. His stories have generally a sentimental streak in them. "Breaking Home-ties" was, therefore, one of the most popular paintings at the Chicago Fair — it is now in Philadelphia. This feeling is not lacking in "Jerusalem the Golden," found here; the hymn being played by the young lady at the piano in the shadow, to cheer the reclining young lady in the red armchair, who, if she needs that kind of music, must be far from convalescing, as the catalogue surmises. In fact, the problem is so perplexing that we forget entirely to notice the excellent light effects in this room. His "Last Moments of John Brown" may be called patriotic sentimentality. The kind of emotion it will arouse will, however, depend greatly on which side of Mason and Dixon's line one is standing. It is a most offensive canvas to the many Southern visitors to the Metropolitan Museum.

R. Swain Gifford (1840-1905), who clung for a long time to the Hudson River school, broadened considerably in his later years, and painted some

fine landscapes, far better than his "Near the Coast," in the Museum.

Theodore Robinson (1852-1896), in many of his works, especially in "The Girl and Cow," a gift of Mr. W. T. Evans, shows the real benefit the Impressionist doctrines may convey to those whose individual strength repels ill-digested imitation. He, too, revelled in light, and analyzed it with subtle intuition, growing emotional at every sunburst; but he kept colour and composition well in hand, and produced paintings that are not only attractive, but ennoble the most commonplace scene. Robinson had the faculty to impress one with the spontaneity of his expression. His work always seems to be done *au premier coup*. He possessed the true tonality of nature, the green of leaves and grasses, toning with the tints of the treebark, with the white and dun of the animal's hide, and the rosy cheeks of the peasant girl. That same *tone* of nature is found in his "Winter Landscape."

J. H. Twachtman (1853-1902) does not owe more to the Giverny school than Robinson did, but he followed it closer; there is more of Monet in "The Waterfall" than is consistent with an individual cachet. It is a peculiarly pleasing *caprice*, with tintillating colour, vibrating light, and full of atmosphere, where we stand on the borderland between illusion and reality.

Robert Blum (1857-1903) let fall his brush just when he had completed his initial effort at the highest perfection of art — the magnificent mural paintings in Mendelssohn Hall, illustrating the "Moods of Music." His "Japanese Candy Vender," in the Museum, is full of colour, with exactitude of line, and a charming sense of foreign parts.

Standing alone in a niche of the temple of fame is James Abbott McNeill Whistler (1834-1903), whose work, tardily enough, is now honouring the Museum. To write here Whistleriana would be but repeating what is known, for few there be who have not sometime or other read about this unique genius. Suffice it to point out that lovely little watercolour, "A lady in Gray," a harmony in one chord. Two of his Nocturnes are here, the "Nocturne in Green and Gold" and the "Nocturne in Black and Gold," both of the Cremorne Gardens night-series. By sheer dint of gazing our confused perception becomes aware of an orgy of precious stones set cunningly. The mysterious shadow masses evolve into colour-harmonies of penetrating power. The purple hollow of the night is peopled with golden caravans seen by the spent sparks of an expiring rocket. That is Whistler.

The remainder of the paintings in the American section are by living men. They are being selected — for they are constantly being added to — with

consummate taste, and more notably, with catholicity of spirit.

I will only mention a few of these living men, who have attained to acknowledged greatness, leaving the rest to speak by their own works — surely with greater eloquence than I can command.

In John La Farge the country possesses that rare phenomenon, a great colourist, who expresses in the language of colour all the emotions of the human soul. And yet, we scarcely think of him as such because of the many-sidedness of his character. His horizon seems to be unlimited. Life in all its aspects whispers to him the secrets it would have him reveal by his brush. Whether we see him in his flower-paintings, which Fantin-Latour could not match, or in his Oriental scenes, in his figure-work, or rise with him to the sublime height of his mural paintings — he is always the master, who has placed an indelible mark upon American art. Only one of his small Samoan subjects is in the Museum, but there are vast wall spaces on which the Master might yet sing one grand song to the Glory of the Arts.

It has been said that “Winslow Homer typifies in painting what Walt Whitman does in poetry, and Abraham Lincoln in statesmanship.” If so, he is the typical American painter — and those who know will not gainsay. There is no locality in his ma-



THE GULF STREAM.
By Winslow Homer.

rines, nor do we find specific subjects that might not with equal truth be assigned to almost any part on the globe under the temperate zone. But Homer becomes typically American in that he is not an imitator; in that he hoes his own row, and ploughs his own field in his own way; in that he abjures conventionalism and goes straight to the mark, clean-cut, with extreme individualism, and distinctly modern. And though all this applies with equal force to men of other nationalities — that only goes to prove that art knows no boundaries; and that Homer is to be called a typical American painter is to distinguish him from other American painters who might as well be French, Dutch or Irish.

Homer's "Cannon Rock" is one of the greatest works he has painted. A colossal breaker with creamy foam and intense, translucent sheen is combing over to pound upon the iron shore — a rock like a mosaic, a wave like a diamond crest. His "Gulf stream" comes nearest telling a story to any picture he ever painted. But it is a gripping one. The wrecked fishing-boat, without rudder or sail, is rolling in the trough of the swell; on the tipped deck a negro is stretched in the resignation of despair, while sharks sport around waiting for their prey. An ominous significance is found in the waterspout approaching on the horizon. But the painting! What colour, what tonality, accentuated in

contrast by that touch of vermilion upon the hull. Here indeed is a master-brush, and a master-mind! And there are still other examples of his in the Museum.

Wm. M. Chase is fitly represented by the two subjects he knows best to paint. There is a magnificent still-life of "Fish," which van Beyerén could not have bettered; and his portrait work may be seen in "Carmencita," and two other portraits of women.

Chase's portrait, by Sargent, who is still by courtesy claimed by the Americans, is a virile, sincere performance. There are Sargents and Sargents, but this portrait is not the work of a virtuoso. Nor can we make that charge against the Marquand portrait. Sargent is a consummate technician, who works with astonishing rapidity — and alas, sometimes falls into the resultant snare. But even after this is said we stand admiringly before the work of one who knows colour, values, drawing — everything that makes the painter, and has the observing eyes that makes the limner of portraits.

That other portrait painter and mural painter of renown, John W. Alexander, has that within his reach, which is the prize of the Masters. I may only bid you look at his "Study in Black and Green," a fine picture.

To single out a few landscapes, we turn to "The



CARMENCITA.
By W. M. Chase.



PORTRAIT.
By Frank W. Benson.

Old Barn," by J. F. Murphy, foremost in the rank of American landscape painters. A canvas of his has the effect of a day in the country, when one smells the fresh earth, and the breezes of field and forest drive the city-smoke out of the lungs. There is always art, there is always quality in his work — a stream of elegance, a thrill of style, a hint of the unseen. His is not a topographic study of detail, but of the more subtle qualities of the law of *enveloppe*, and of values.

Horatio Walker handles his brush broadly. His colour is always rich, pure and true, whether inclining to the sombre and deeper notes, or to brighter keys, when it is joyous and vibrating, full of the intimate charm of sunshine. His "Sheepfold" here is one of his tender passages, while at other times he can be rugged, bold, energetic, with largeness of style and vigour of composition.

But this must suffice. Critical comments on the work of our own men, still living, and many yet in a formative period, must not be demanded in a work of this kind. Enough to record that pictures may be found here of the Bostonians, Benson, Tarbell, Thayer and Tryon. Also of Elihu Vedder, De Forest Brush, and Blakelock; and of those somewhat spiritually related artists, Albert P. Ryder and Arthur B. Davies. There are pictures here by Carlsen, Charles H. Davis, Shurtleff,

Bunce, Crane, Dessar, and Dearth; and a magnificent marine by Waugh. Whittredge, Schofield, Bogert, Daingerfield, Ranger and Loeb are represented; as also Boggs, Julian Alden Weir, Robert Reid, Charles H. Miller, Kendall, Volk, Mary Cassatt, Sartain, Parton, Williams, C. Y. Turner and Smillie. The Museum has also owned for some time the work of Maynard, Eakins, Wiggins, Marr, Picknell, Will Low, Coffin and Fitz.

We will find in many of these canvases the skilled eye and the trained hand; in others the gropings of talented seekers after truth. These men tell us their stories with the pathos of colour, with the delicacy of chiaroscuro, with the suggestion of form — all elements the artist perceives in nature, or vainly wishes to improve upon by imagination. Of very few of these artists the last word of fame or failure could now be written; and we must wait until the balance is struck between the favour that placed their work in their present surroundings and the ultimate verdict of critical analysis.

CHAPTER XIV.

METALWORK

THE department of Metalwork is rapidly presenting an exhaustive survey of artistic work in gold, silver, bronze, brass, iron and pewter.

As far back as 1873 the Trustees made a beginning with this department, one of the most valuable in the Museum by reason of its educational use — by ordering reproductions in metal of objects in the South Kensington Museum.

Such electrotype, or galvano reproductions are so skilfully made that it is nearly impossible to detect at sight the replicas from the originals, so that the large number of reproductions in the Museum serve all the purposes of the originals in foreign museums. Thus we find perfect duplicates of many treasures of the gold and silversmith's art that otherwise would be lost to the local artist and artificer.

The South Kensington Collection consists of beakers, bowls, tankards, spoons, forks, knives, ewers, candlesticks, salvers, plateaux, chalices,

vases, inkstands, incense holders, statuettes. President Marquand was greatly impressed with the value of these reproductions, and he had copies made for the Museum of Russian metalwork from the Imperial collections and from other sources. Thus there are superb examples of Muscovite household, table and ornamental plate. Important among these is a magnificent set of a gold toilet service, used by the Empress Anna Svanovna, of Augsburg work of the middle of the 18th century. Further there are objects found in the tombs of Kertch in the Crimea; works of gold, in "early Russian," found in the North East of Russia, and to the South East of Siberia; specimens of old German and Russian plate; some English work presented by the Earl of Carlisle when ambassador to Russia in 1663; an equestrian statuette of Charles I of England, of Augsburg work, presented by Charles to the Czar; a silver centrepiece of English work by Paul Lamerie (1733); and a miniature tazza, of chalcedony mounted in gold, elaborately chased in figures and groups, and attributed to Cellini.

These collections of reproductions have constantly grown, so that we may study here the golden treasure of Nagy Szent Miklo's, found in Hungary in 1799, and now in the Imperial Art History Museum, Vienna; and the so-called Hildesheim treasure. This consists of 38 silver vessels found

near Hildesheim in Germany, in 1868, and now in the Royal Museum of Berlin. The oldest piece is a patera, or dish, of parcel gilt, with two flat handles, having a figure of the seated Athene in high relief in the centre, which dates probably from the first century before our era. There are several two-handled drinking cups of silver parcel gilt, exquisitely chased, with figures in relief, besides vases, ladles, stewpans and a tripod, all attributed to the Augustan age.

There is also a series of reproductions of Irish metalwork. Long before the introduction of Christianity, the pagan Irish practised the art of working in bronze, silver, gold and enamel, in which they displayed great mastery over the metals, and admirable skill in design. The art came to its highest perfection in the 10th and 11th centuries, after which it declined for want of encouragement. Some of the most remarkable as well as the most beautiful and elaborately ornamented objects in the National Museum of Dublin have been reproduced for this department.

The Ardagh Chalice is an exquisite example of Celtic ornamentation, of the end of the 10th century. The Tara Brooch is ornamented with amber, glass and enamel, and the characteristic Irish filigree or interlaced work, and is of the same period as the Ardagh Chalice. Several other brooches of

different designs allow one to trace the progressive methods by which the pin was made to hold fast.

The Cross of Cong, of wood plated with metal, and covered with elaborate ornamentation of pure Celtic design, was finished in 1103. St. Patrick's Bell, of the 5th century, is protected by an elaborate shrine, made in the beginning of the 12th century, which is a fine example of goldsmith's work.

Of the 12th century we find the reproductions of several shrines, usually of bronze, set with gold, silver, jewels, etc. There are also Croziers, or Pastoral Staffs, of bishops or abbots.

Electrotype reproductions of Mykenaeen metal-work, including specimens of the art of the pre-historic Greeks, in various metals, were made from originals in the National Museum of Athens. These include inlaid daggers, a silver bull's head with gilded horns, cups from Vaphio, and many fingerings and other small ornaments.

The department is almost as rich in original work. Some of the articles in gold will be referred to in the chapter on Gems, but where the goldsmith's art and not the graver's is preëminent we must refer to it here.

In the days when war or pestilence brought hard times, it was easy to melt up gold or silver ware and turn it into coin. Many masterpieces were no doubt destroyed in this way. As recently as 1714



GREEK JEWELRY — DIADEM, ROSETTES, NECKLACE.

Louis XIV of France had all the silver used in his royal palaces melted in the mint to meet the expenses of an unfortunate war. Church ornaments were protected to a certain extent by their sacred nature. The most valuable pieces have come down to us through excavations of tombs, or from the discovery of secret hiding places where the treasure was buried to protect it from marauding enemies, and the hiding place forgotten. Thus we have several ancient Greek gold ornaments, chiefly of the Roman periods, found in tombs at Saida, Haifa and Tarsus. Others were found at Sidon and Bagdad. A gold necklace found in a Greek tomb near Smyrna, dated 400-300 B. C., is composed of 29 pearls, 22 gold heads and two cylinders of fine granulated work. A winged figure (Cupid) serves as a pendant in the centre.

A number of these pieces of ancient Greek jewelry are of extraordinary beauty and importance. They include a diadem, a necklace, a pair of earrings, a fingerring, seven rosettes in the form of small flowers, and nineteen beads from a necklace, all of them being of the pure yellow gold which was customarily used by the Greeks for their coins and for the better class of their jewelry. The design and the execution indicate these to be of the 4th century B. C., or in the highest development of the Hellenic period.

The decorations of the diadem are entirely repoussé, hammered into low but carefully modelled reliefs. The figures of Dionysos and Ariadne, seated back to back, form the centre from which a series of scrolls, each enfolding a small female figure, no two alike, runs out terminating in a conventionalized "palmette" pattern. The necklace consists of a closely woven braid of fine gold wire, from which amphora shaped pendants are suspended by rosettes and intertwining chains. The rosettes especially are remarkable for delicate workmanship. The single rosettes are unique in the careful manner in which the minutest details, pistils and stamens have been imitated.

We must further notice a pair of spirals of pale gold, the use of which cannot be ascertained, as they are too large for fingerrings and too small for bracelets, being about one and a half inch in diameter. The ends are decorated with balls in which human heads appear of a distinctly Hebrew type, so that they may be regarded as Phœnician work. There is also a Greek gold ring on which a dancing girl is engraved. The figure is of a type of the 5th century B. C. A Greek gold ring, the bezel of which measures $\frac{7}{8}$ in. in diameter has engraved a fully draped woman, standing by an incense-burner. It is of the 4th century B. C.

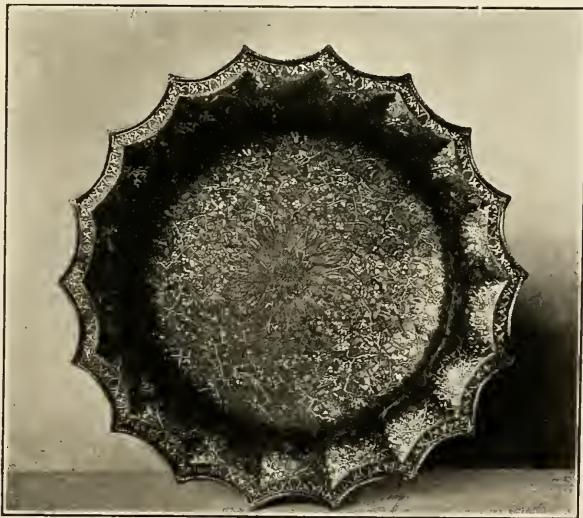
A collection of classical Greek jewelry, dating



IRISH PLATE, 1757.



REPRODUCTION OF THE ELEANOR GRILLE IN WESTMINSTER ABBEY.



BRASS BOWL, INLAID WITH GOLD AND SILVER, SYRIAN.

between 400 and 300 B. C., consists of a bridal wreath, composed of oak, myrtle and hawthorn leaves and flowers; a wreath of ivy leaves, called by the Romans "Corona Triumphalis"; a crown with figures in relief and an inscription "Of Idyteia, Priestess of Demeter"; a necklace of exquisite granulated work with pendant.

Only recently the Younghusband expedition to Thibet has produced a large number of art objects from the Llamissaries. From these three antique Thibetan priestly helmets, profusely decorated with Buddhistic symbols, have found their way to the Museum. They are made of copper, hammered out from single pieces, then encrusted with medallions. These, with the brow bands and earguards were overlaid with gold. Their form is curiously archaic, and suggests exotic influence, early Indian, and possibly even Greek. The decorations are, however, purely Mongolian. One of these is here and there encrusted with crystal and turquoise.

Noteworthy among the objects in gold is the modern "Adams Gold Vase," an exquisite example of American goldsmith art. All the materials, the gold and the hundreds of precious stones with which it is studded, are indigenous.

Among the objects in silver we note first the "Bryant Testimonial Vase," perhaps the finest piece of repoussé ever made, which was presented

to the poet on his eightieth birthday. It is a magnificent example of the dexterity of the American silversmith. The abundance of its decorative designs reminds one of the rococo period of the late Renaissance.

Silver seems to have been a form of domestic extravagance earliest indulged in. After domestic utensils had long been made in copper and pewter, silver became the coveted material for beakers, tankards, dramcups, flacons, plates and dishes. Among these objects we will single out a silver Knight's cup, enamelled with gold, dated 1561; a silver beaker, marked "van Schaick, 1604," probably of Knickerbocker times; some pieces of old English silver; an early American silver tea set of four pieces, of 1825; and an Irish silver flat-top tankard of the time of Queen Anne. There are also reproductions in sterling silver, and exact facsimiles of the originals, of some Irish dish-rings, or punch-bowl stands of the 18th century. Some of these are plain with pierced patterns and without ornament. The later ones are pierced, and chased with animals, flowers, scenes, etc. A 16th century Italian altarpiece of silver is enamelled and studded with precious stones.

The forerunner of silver for domestic purposes was pewter, selected because the inferior value of the metal protected it against destruction, and its

extreme malleability and its soft colour appealed to the art-workman.

Pewter is simply tin tempered with lead, copper, bismuth and antimony, the proportion being different in different countries. The bluer the colour the more lead is in its composition. It relies for its pleasing appearance on its form, on the quality of the alloy, and on its colour.

The period of the most showy development of pewter began in France about 1550, and François Briot was its most celebrated worker, although Lyons was known for its excellence in pewter ware as early as 1295. By 1600 the Nürnberg workers entered the field with richly worked plates and platters, many designed for ornament on the heavily carved dressers of the middle classes, in imitation of the gold and silver plate which was displayed by the wealthy nobles. Augsburg became also famous for its pewter. The Flemish workers of the 17th and 18th centuries often produced work of great delicacy and beauty, their best coming from Ghent. The "rose and crown," although a mark thought to belong to English pewter, is found on Dutch, German, French and Flemish ware. A large collection of this continental pewter is here on exhibition, with a few pieces of English and American make. There is also a Japanese pewter jar. The pewter used by the Japanese contains

so much lead that it was susceptible of much working, and engraving was used as a form of decoration.

Bronze is an alloy of copper, zinc and tin, copper forming about 85 per cent of the weight. This alloy can only be poured into sand-moulds. The imitation bronze, most used for commercial purposes, is spelter or zinc, and can be cast in metal moulds, which open to take out the casting. The Japanese method of casting has also been followed in the Western countries. The model is made in hard vegetable wax with a core of clay, and covered with a mixture of clay, charcoal and sand, tempered with water, so as to be very plastic and capable of readily taking the minutest impressions. "Jets" for the introduction of the melted metal, and "vents" for the escape of air and gases are put in place, and the outer crust of clay of considerable thickness at last surrounds the model. The whole is subjected to intense heat, which bakes the clay and melts the wax which runs out, leaving the exact space for the metal to fill up. The pieces produced in this way are called *à cire perdue*. Barye always made his first model in wax, and had the first casting made from it in this manner. This first casting was kept as a pattern to make the moulds for subsequent copies.

Specimens of early Roman bronzes are shown,

which include a ring uniting two lions' heads face to face, a lamp with double handle, a mask of a lion's head, tripods, disks, statuettes, sacrificial shovels, etc.

The Japanese and Chinese who are masters in all arts connected with metalwork, used different alloys which they colour in endless variety of shades. The Japanese *Shakudo*, or dark-bluish bronze, sometimes nearly as dark as blue steel, contains lead in the alloy, and is stained with cinnabar. We find here examples of such coloured Japanese bronzes, and also vases, kettle and winevessel made in China.

Of singular attraction is the handicraft of the ironsmith. From earliest times iron was chosen for its toughness, its elasticity, its flexibility and endurance, and it was wrought into all kinds of useful and ornamental forms. As to the antiquity of the art of the blacksmith, the reference in Genesis to Tubal-Cain as the artificer and instructor in iron and brass carries its own significance.

It is to the Middle Ages and the Renaissance that we must turn for the greatest achievements. The decorating of hinges, locks and straps for chests was practised as early as the 10th century. Iron embellished doors and gateways, and the designs for presses and chests, grilles, windowgratings and fastenings, wall-anchors, firedogs, became

in Gothic and Renaissance times truly remarkable for the genuine spirit of art they express. Cast-iron never can compare with wrought-iron, forged and chiselled with artistic feeling. After the Renaissance art-smithing declined to the Baroque and Rococo periods, when it became so over-ornamented as to lose the quality of the material. The designs then have not quite the interest or charm of those of the mediæval period.

Of English smithing there is a copy of the beautiful wrought-iron grille or grate to the tomb of Queen Eleanor (died 1290) in Westminster Abbey. It is made of the same material, the scrolls being forged and the stamped work pressed into prepared moulds. It consists of eleven panels resembling hinge-work, riveted to the face of a plain, rectangular frame, to which the arching or herse form was given, and surmounted by a row of trident spikes, used as prickets. The easy flowing lines of the vine pattern is followed in nine of the panels. We note also some Chamberlain's keys, gilded and chased.

Of Gothic and early Renaissance German work, we have keys, lockhandles, key-hole plates, candlesticks, scroll-work, caskets, armourer's tools, and some exquisite work from old Nürnberg. Of the Baroque and Rococo period, hinges, clasps and

straps; and of the late Renaissance table-knives and forks, skewer-needles, etc.

The art of other nations may also be studied. There is a wrought-iron Dutch chest of the 17th century, and one of the early 19th century; a metal coffret, and a wrought-iron chancel-gate of the 14th century, from France; a pair of chiselled Milanese iron brackets of the 16th century; and wrought-iron kitchen utensils of the 17th and 18th centuries from Spain.

Saracenic metalwork is distinguished by its frequent use of damascening. This was done by placing two sheets of different metals, copper and steel or silver, in which at different places holes were cut, not corresponding with those in the other plate. The two plates were then hammered together, the metal of the one filling the holes in the other plate. Designs were frequently cut out, and filled with the other metal in like manner. The Japanese also were expert in this work, as may be seen in their armour.

Of the Saracenic metalwork there is a variety of specimens, waterjars, trays, urns, lamps, bowls and boxes. The Mosil style of decoration of the 13th century is characterized by the lavish use of figures of men and animals.

A cognate collection is the one of Spoons, donated

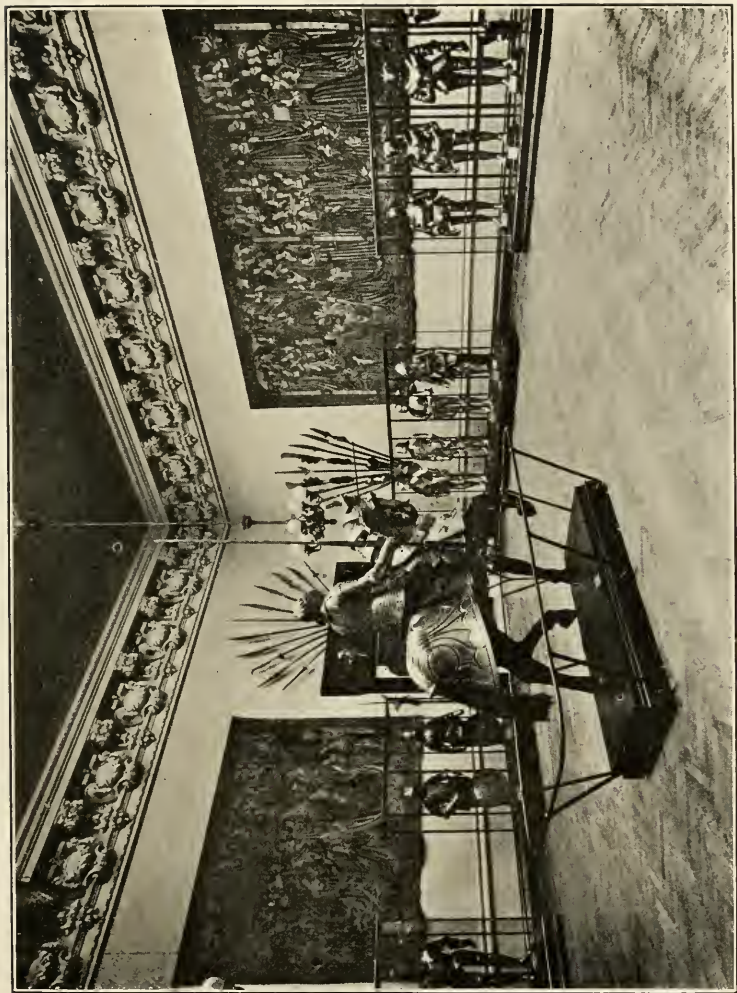
by Mrs. S. P. Avery. The introduction to the catalogue of this collection is an exhaustive and erudite essay on the subject. The collection ranges from a Roman spoon of white metal to the latest designs. All the earliest spoons have pear-shaped bowls. It was not until the latter part of the 17th century that they began to elongate toward the egg-shaped spoon of the present time. The collection includes a complete set of Apostle spoons, with the thirteenth, or "Master" spoon. Also wooden Apostle spoons with metal handles, from Norway, are found here. All styles, from the 16th to the 19th century are illustrated.

A large collection of modern souvenir spoons are reminiscent of a fad of some years ago.

ARMS AND ARMOUR

While the collection of Arms and Armour of the Metropolitan Museum may not be compared with the inexhaustible collection of the Historical Museum at the Johanneum, Dresden, or the Wallace Collection at Hertford House, London, it, nevertheless, presents a respectable array of the work of the armourer, the German *Waffenschmidt*.

The integral parts of the collection are the one formed by Mr. William J. H. Ellis, of Ellerslie, Westchester, England; the Dino Collection, formed by Maurice de Talleyrand-Périgord, Duc de Dino;



VIEW OF THE HALL OF ARMOUR.

the remarkable Bashford Dean Collection of Japanese Armour; and periodical additions made by purchase or gift.

There are several pieces of ancient armour in bronze of great interest — a Casque from Capua, of the 6th century B. C.; a Greek cuirass, of the 5th century B. C.; a conical shaped Sicilian casque, simply formed and having the characteristics of the 4th century; several Roman casques of the 3d century B. C.; and an Etruscan bronze waist-band and fastener. Of a bronze corselet of the Hallstatt period, of the Celtic or Italiote type (from the 5th to the 7th century A. D.) only seven specimens are known to exist. Its form is archaic, straight in the back and sides, and low in the shoulders. The ornamentation consists of repoussé tubercles, characteristic of the Hallstatt epoch. Of the same style and period is an early bronze casque.

Of two fine antique bronze helmets one is Greek, of the pointed-cap or *pilos* type, perfectly plain in shape and without decoration. The other one appears to have belonged to one of the Teutonic tribes which invaded Greece and Northern Italy, as it has on each side the hollow projection for the insertion of horns which these barbarians wore.

The arms used in the middle ages were of the greatest variety. In the early part of the feudal

period, and up to the reign of Charles VII of France, who was the first to organize regular companies, the armies were composed of the serfs of the different vassals, and as each man had to equip himself, uniformity was out of the question. Old tapestries and miniatures in book illumination show the manner of equipment when this became more uniform. The body was protected by a tunic or coat of leather, or by a rudimentary coat of mail; a pointed metal cap served as helmet; and the armament consisted of the bow, the spear, and a long flat sword.

Later the helmet became cylindrical in shape, resting on the shoulders, and large enough for the head to move freely. It had openings or slits for sight and breath, and was called a *heaume*. The arms were hatchets and battle axes, metal balls covered with spikes swinging by a chain from the end of a club, and other formidable weapons. By the time of the Crusades a more convenient helmet, called the *bassinet*, replaced the *heaume*, and plate armour gradually developed, until it attained the state of perfection of the 14th and 15th centuries. Its component parts were a *cuirasse*, made in two pieces, closing round the body like a box; a *gorget* to protect the throat; *brassards* or armpieces; pieces forming a sort of skirt below the cuirass, called *faudes*; *cuissards* or thigh pieces; leg and

knee pieces, shoes and gauntlets. The helmet, called an *armet*, was composed of a cap, a chin-piece, and a visor, which, being hinged at the sides, could be raised or lowered at will.

Long after the invention of fire-arms armour was still worn, but the helmets were replaced by metal caps with wide rims of diverse shape to protect the face, neck or ears. They were called *bour-gignotte*, *morion* or *cabasset*, and the peculiar caps of the French arquebusiers of the 16th century were called *salades*, on account of their similarity with salad-bowls.

The halberd was really a long-handled axe. The heads had a great variety of fanciful forms, occasionally decorated with gilding, the blade being frequently perforated with ornamental devices. Ultimately the halberd became purely a decorative weapon. The *partisan* was somewhat similar, yet quite distinct. *Piques*, *faucardes*, *Guisearmes* were also in use. Specimens of all these various parts of armour may be seen here.

The art of the armourer became peculiarly German after the Middle Ages, and even in the best catalogued collections many armours, and especially swords, are ascribed to other countries, when they came originally from the renowned Nürnberg masters, or from Colman, the famous armourer of Augsburg, who died in 1516. Dresden had

also, in the 18th century, a celebrated gunsmith, Erttel.

A specimen that attracts deserved attention is a complete harness for man and horse, of German workmanship, dating from the times of the Thirty Years' War, about 1630 — which is rather a late date for armour, especially the panoply of the horse being then discarded.

A cap-à-pie armour of Nürnberg is of 1590, and a "jousting armour" or "tilting suit" is of the same period. There is one of the so-called "fluted" suits which came into fashion in the reign of the Emperor Maximilian, after whom they are also named. Their glancing surface gave better resistance to the opposing weapons, and therefore allowed of lighter weight. They date from the beginning of the 16th century. Most of these "fluted" specimens to be found in public or private collections are made up of different suits — helmet and gorget, palettes, vere and vam braces, gauntlets, jambs and sollerets are often gathered from different equipments. Complete Maximilian suits, built by the same smith, are of the utmost rarity.

An armour, decorated with battle scenes in repoussé, and damascened, denotes the introduction of this style in German armour after 1515, although such decoration was practised long before by Italian

armourers. The one before us is from Augsburg, 1580. A Swiss corselet of the landsknecht type (about 1580), an iron gorget of the 17th century, black morions with raised bands of the Bavarian type of the late 17th century, bring us to an interesting collection of swords.

There is an early sword, a panzerbrecher (late 15th century), with a long handle, short-branched guard, and a long, stout blade, triangular in section; a landsknecht sword, with irregularly outlined pommel, and the original handle (*fusée*) of boxwood; and a Gothic sword with a long blade, of the 15th century. An old-German inscription on a two-handed sword indicates it having belonged to a guard of a Duke of Brunswick. One sword has the handle and straight transverse guard which is characteristic of the 13th century. There are halberds, tilting lances, a 14th century pole-axe, a shield (*Rondache*), a curious double *Korseke*, and an ahlspiess (15th century) with its original rondell. Of fire-arms we find a pair of inlaid Saxon wheel-lock pistols (late 16th century); a pair of flint-lock pistols, with revolving barrels (18th century); a wheel-lock rifle, the stock richly inlaid (16th or early 17th century). A Crossbow, beautifully inlaid, of Tyrolese workmanship, is from the latter part of the 16th century. Together with it is a bunch of well-preserved bolts, or quarrels,

with the winder by which the heavy steel bow was set.

A Partisan, with engraved blade, rosettes and hearts, is Venetian of the 15th century; a Runka is 16th century Italian; and a Plastron with two tassets is Swiss of the same period. A cap-à-pie, and a half-armour are Milanese, while a basinet with visor, an armet and rondelle are English.

The Chinese and Japanese used armour up to a recent date. The Japanese armour is made of metal and lacquer. The helmets are heavy and very fantastic in their ornamentation. The visor consists of an iron mask, made hideous with mustaches and beard of horse-hair. The flexible parts of the armour consist of lacquered bands strung together with silk after the fashion of Venetian blinds. In the civil war in Japan in 1859, these arms were still used by the old conservative party, which was defeated. Since then all modern improvements have been introduced.

An example of such primitive armour dates from the 8th century. There are complete suits of the 13th to the 16th centuries, and several almost complete suits of the 16th and 17th centuries. There is a magnificent and extremely rare complete armour of the early Kamakuro period (1200 A. D.), with its wide Kusazuri, falling apron-like from the corselet, its broad neck-guard of the hel-

met, and the great ear-guards which roll outward from either side. This specimen shows the exquisite workmanship of the Japanese armourer as he used steel, bronze, leather and silk, as well as the graver for decoration.

Various types of breastplates, headpieces, masks, arm and shoulder-guards are shown. There is a helmet made by Nagazon Kotetsu, a celebrated sword-armourer who flourished about 1660. The cranial portion is dome-shaped, representing doubtless the sacred egg, the Buddhist symbol of immortality; the apical point has been developed into a rudimentary hachiman-za, an opening typical of Japanese helmets, through which the head of the wearer was supposed to come into contact with heavenly influences.

A Corean helmet of the 17th century is in the form of a low sugar-loaf dome. The browguard is shaped in the shape of shells, and surface of the cranial dome has been chiselled, leaving a delicate tracery in relief. The neckguard is of many delicate steel laminæ unlacquered.

A modern Japanese helmet (or hachi) of iron bears close resemblance to the headpieces of the Ashikaza period (1336-1600) with modern ornamentation of plumblossoms and the sixteen-petalled chrysanthemum, which indicates that it was worn by a noble of the first rank. A deeply rounded

war-hat, repoussé, from a single piece of iron, is in the form of a resting devil-fish (octopus) with its tentacles retracted. It dates from the late 18th century.

Japanese swords are made of iron on which a steel edge has been welded. They are often exquisitely wrought, and vary in size from large double-handed blades to the short hara-kiri knife. The sword-guards are of iron or bronze, and always finely wrought and decorated, as may be seen in a large number of specimens. The scabbards of these swords are of wood, lacquered, or covered with paper or leather.

CHAPTER XV

WOOD WORK

THE art of the woodworker was barely illustrated until the Georges Hoentschel Collection was placed on exhibition, covering work of the Gothic period and of the 18th century. Supplemented by gifts and from other sources there is now being brought together a department of the Decorative Arts as applied to woodwork or furniture which promises to become one of the most important in the Museum's collections. A tentative survey of the woodworker's art in various countries may already be had, the French work forming the best supplied section.

Taking up first the specimens of carved work from France we can trace these from the 15th century Gothic, through Renaissance to the period of Louis XVI. In the 15th century the Gothic lost its pure form of the arch, and the simplicity of line, and became more flamboyant, eliminating any impression of heaviness. Geometrical lines and delicately depicted foliage melt into each other and

produce a restless, flickering play of line, with higher relief.

A fine example is a seat with a baldachino. Its ornament consists of the so-called "parchment scroll" pattern, which intended to break the smooth surface by the play of light and shade afforded by relief, even to a delicate openwork pattern in the baldachino of the seat. We find further a set of choir-stalls, beautifully carved. Two panels of choir-stalls with carved saints belong to the 14th century, the Golden Age of the Gothic style. In the later domestic and ecclesiastical furniture we notice ornament becoming more exuberant and riotous, as seen in chest-fronts, in fine examples of decorative tracery (among which is the "linen-fold pattern"), and in an interesting Reredos, the carved screen for the back of an altar.

Of the Renaissance of the 16th century there is a cabinet, crowned with a pediment and enriched with small marble panels. The four doors are carved with graceful female figures bearing musical instruments. There are also cabinets of 1547 to 1560, and chests of the same period. The beautiful, rich and sumptuous style of decoration is shown in various garlands, festoons, brackets, screens, balustrades, chairs, tables, doors and panels.

Eight pilaster fronts are among the most perfect

and exquisite examples of wood carving in existence. These are sculptured from designs by Salembier, a notable designer and engraver in the time of Louis XVI. He excelled in "sculptures in the flat," and these panels bear witness to his elegance of style, being carved with foliage, vases of flowers, torches, caryatides, cups, birds, fowls, grotesques and monograms. The panels were originally painted and gilt, but have been successfully cleaned so that one may now study the crispness of the carving and the full modelling.

Under Louis XVI Reisener and David Roentgen (represented here) made beautiful furniture in rosewood, tulip and maple, with gilt-bronze fittings by Gouthière. There is also a large quantity of ormolu decorations, such as were affixed to furniture, made by the most famous designers of the period, which will offer artisans an inexhaustible supply of suggestion and inspiration.

Buhl-work was made by the brothers André and Charles Boulle in 1680, and consists in a veneer of tortoise shell, inlaid with copper, of which we find some examples.

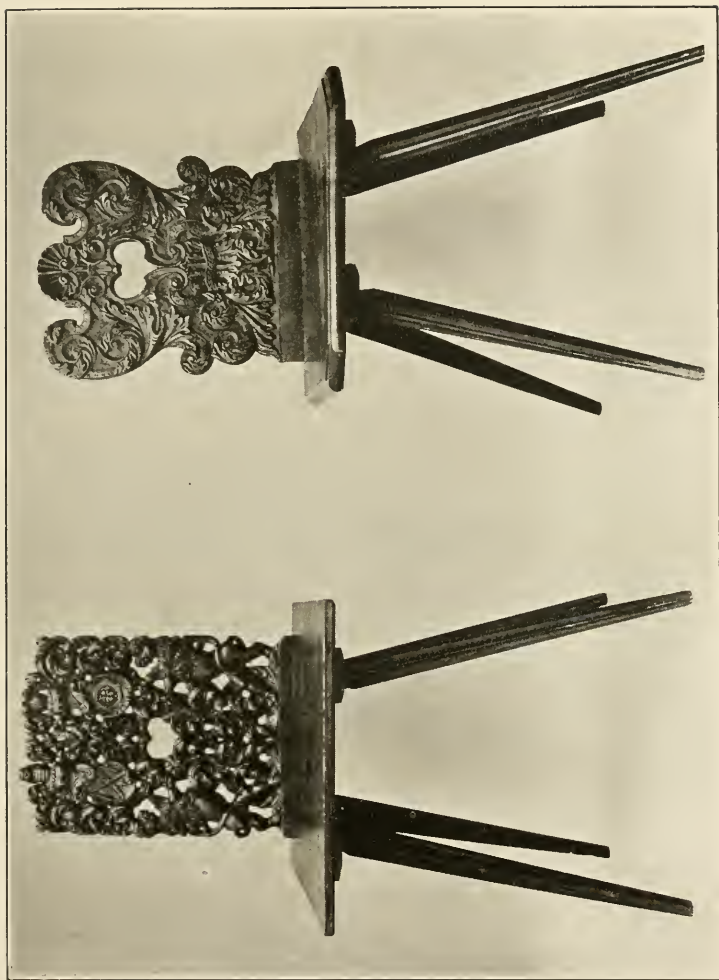
Less exhaustive and more as a nucleus the art of the English cabinet makers of the 18th century is shown. Two tendencies are to be recognized, one indicating the Dutch, the other the French influence. Dutch influence is shown in the cyma

curve, carried out in all parts, producing the cabriole or bandy legs, terminating in bird's claws and ball-feet, and in the use of the slat. The French influence is divided between Louis XV and Louis XVI styles. To the former belong the Chippendales (up to about 1770), the distinguishing features of which are the use of Rococo scrolls, and the bow-shaped back. The Sheratons belong to the later style.

In comparison with the French the Dutch and Flemish furniture seems somewhat simpler, and the carved features slightly heavier. Marqueterie was made principally in Holland and consists in different-coloured woods laid one into the other. Some famous cabinets and panels illustrate this peculiar style. An antique sleigh, which type is, however, still in use, comes from Holland.

German cabinets and wardrobes of the 16th and 17th centuries, and a unique cradle are truly characteristic. Their decorations show the revolt against Gothic influence and style.

Swiss woodwork of the 16th, 17th and 18th centuries shows little variation in style, indicating a loyalty to tradition which is characteristic of peasant-work. The design is not very highly developed and is suggested by natural surroundings, the flowers of the Alps, edelweiss, harebells, gentian and Alpine roses being the chief motifs. The back is



CHAIRS, SWISS, 17TH CENTURY.

typical of Switzerland, an opening in the centre allows the chair to be easily lifted. The complete woodwork of an 18th century room comes from Flims, Switzerland.

Italian Renaissance furniture remains unsurpassed for fineness of proportion, beauty of relief and outline, and dignity of design. There are two chests, or marriage coffers, with *gesso* work, a composition decoration both painted and gilt. Two other chests are of carved wood, one early Florentine with its severe lines, the other later Venetian with richer decoration. We note also a cradle of the first half of the 16th century; a casket, inlaid with pearl, and painted, of the 15th century; and the front of a *cassone* or chest, representing the taking of Salerno by Robert Guiscard, probably of 1420. It is a fine example of decorative painting in bits of flat colour, strongly accentuated by the frequent use of black.

There are not many specimens of American furniture, which is to be regretted. The styles of the Georges came over in colonial times to America, but instead of being affected at once by continental influences, especially the Empire style, as was the case in England, the English styles in the colonies were carried out to greater perfection. Noteworthy are a ladderback chair, American make, with five horizontal slats, instead of four, the usual

number. In carving and surfaces it is equal to the best English work of the period. Following the chests-of-drawers which came into fashion about 1680, American cabinet makers made what is usually called a "high-chest" of drawers (*haut-boy*), in reality a set of drawers placed upon legs, six turned or four bandy-shaped legs. A six-legged piece, made about 1750, illustrates this style.

To indicate the breadth of choice we may turn to some Arabian woodwork, with ivory inlay; a carved and gilded wooden stairway, Spanish work; and Persian work in the doors from the Palace of Ispahan, which was built by Shah Abbas (1587-1628), one of the most enlightened and progressive rulers of that time. It was called the "Palace of the forty Columns," and a pair of painted and lacquered doors from the principal hall of the palace may be studied here. The decorative treatment reminds of the late 13th century tapestries in Europe. It consists of seated figures upon a dark flower-strewn ground, the framework having sprays of flowers, each petal and leaf delicately outlined with gold.

Lacquer work is eminently Oriental. The Chinese and Japanese lacquers are made with the resin extracted from a certain tree. The gum, soft and transparent when fresh, turns black and hard on exposure to the atmosphere. The gum is some-

times mixed with gold, and sometimes gilt only on the surface. The Chinese red lacquer is made from cinnabar, which is carved after the successive layers applied to the piece have become thick enough. It is called *lu-chu* (the fiery dragon) or *Sou-chou*. The foundation is woodwork, and several magnificent examples of this curious work may be seen. A Japanese Buddhist shrine, and a Burmese shrine of Buddha indicate the marvellous fecundity of artistic invention in decoration of the Oriental artists. One of the world's wonders is the profuse carving on the temple of Nikko. The three monkeys, to represent sight, hearing and speech, so much in evidence there, are also found in some of the specimens in the Oriental section. A fine example of *Sou-chou* lacquer is an ancient ancestral tablet; while carved rosewood, a Daimio chair, and various other articles proclaim the art of the Japanese woodworker.

One of the latest additions to the Museum's treasures has been a magnificent Chinese twelve-fold screen, of the K'ang-hsi period (1662-1722), which is a masterpiece in colour, design, and technique. It represents the Summer Palace in Peking, with the Emperor sitting on the throne and watching the dance of two girls.

CHAPTER XVI

CERAMICS

THE term Pottery used in its widest sense includes every production of the fictile art, and comprises all kinds of earthenware and stoneware, as well as porcelain, its highest achievement. The word Ceramics is said to be derived from the name of Keramos, the son of Bacchus and Ariadne, the prototype and protector of the potters' art.

The basis of all pottery is clay. This clay is shaped in moulds or "thrown" on the wheel (usually a block of gypsum) to make it adhere. When the clay is shaped and dry it is baked in a furnace, and when it comes out it is called *biscuit*. Dipped in a bath of glaze (composed of water in which the ground glaze is kept in suspension by constant agitation) the glaze that has formed a sediment all over the biscuit is melted or fused by a second passage through the fire.

The decorating is done before or after the glazing. In the majolicas of Italy and in some of the faience of France the decoration, which consists

of different vitrifiable colours, is applied after the piece has come out of the bath containing the glaze. When applied after the glazing the piece is put back into the muffle and heated sufficiently to melt the glaze to absorb the colour. Pottery without glaze is called terra cotta. Majolica and some European faience have a thick opaque glaze. Persian faience, and German and English stoneware have a vitreous and heavy, transparent glaze. Pottery with thick opaque glaze came originally from the near-East. When the Moors came to Spain they brought with them the advanced method to decorate ware with effects of metallic iridescence, due to the partial reduction of the metallic oxides used as colours during their passage through the muffle.

The pieces made up to the latter part of the 2nd century are termed Siculo-Moresque, this method having been in practice in Sicily since 827 B. C., those made in Spain after the 2nd century are called Hispano-Moresque. The decorations of the palace of the Alhambra are among the finest productions of Malaga, where the best work was done. Later a factory was founded at Majorca, whence the name Majolica passed to Italy, in the northern part of which, in Tuscany, its manufacture reached great perfection, especially under the Medici.

In the *cinque cento* the progress of the Italian

potters was remarkable. Such artists as Raphael made designs for and even painted on pottery.

Porcelain is the highest achievement of earthenware. It is particularly Chinese, even its English imitation being called "china."

All Chinese porcelain is essentially composed of two elements — the white clay or *Kaolin*, the unctuous and infusible element which gives plasticity to the paste, and the felspathic stone or *petuntse*, fusible at a high temperature, which gives transparency. The felspathic stone is a white compact rock of slightly grayish tinge. Powdered quartz and crystallized sands are often added to the two essential materials for coarser ware. This is said to be indispensable for the proper development of the single-coloured glazes.

The glaze (yu) of Chinese porcelain, applied after the first firing, is made of the same felspathic rock mixed with lime to increase its fusibility. The glaze may also be composed of pure pegmatite, finely crushed. The crackling of the glaze, covering the porcelain with a network of miniature cracks, is done not accidentally but by a careful process.

Porcelain may be divided into two classes — 1. Hard paste, containing the two natural elements in the composition of the body and the glaze; and 2. Soft paste, where the body is an artificial com-



BOWLS, TAZZE SHAPED, CHINESE, 15TH CENTURY.

bination of various materials, sand, lime and alkaline substances, agglomerated by the action of fire, in which the compound called *frit* has been used as a substitute for the felspathic rock.

No soft paste has ever been made in China. It was used in France before the ingredients of true porcelain were known, and its manufacture continued afterwards as *pâte tendre*.

True hard paste porcelain must have a white, hard, translucent body, not to be scratched by steel, homogeneous, resonant and vitrified, exhibiting when broken a curved fracture of fine grain and brilliant aspect. If the paste is not translucent it is stoneware. If the paste is not vitrified it is terra cotta or faience.

The secret of the manufacture of this magnificent ware was first revealed to Europe by Père d'Entrecolles, a Jesuit missionary, in 1512. Some thought that it was composed of bones, eggshells, fishscales and sundry other curious ingredients, which had to be buried for one hundred years. Wherefore Dr. Johnson derived the word porcelain from *pour cent ans*. The proper derivation, however, is from the Portuguese *porcella*, a small pig, also a shell, and the first cups which came from China, for their shell-like appearance, were called by that name.

Not until two centuries later (in 1711) did

Johann Friedrich Böttger by accident discover the existence in Europe of Kaolin. This discovery led to the erection of a factory at Meissen. A disloyal workman took the secret to Vienna, in 1720, where the Royal Factory was established. The factories of Meissen and of Vienna have always been noted for the manufacture of small groups of figures known as *biscuits de Saxe*.

The collections of Ceramics in the Metropolitan Museum cover well-nigh every branch of the potter's art, from its earliest products to the latest creations of faience.

The first purchase, which started the department, was made in 1879, of the collection of Mr. S. P. Avery. Many other collections and gifts have enriched the department, so that specimens from all parts of the earth may be studied. The crown of all, however, is that marvellous collection of Chinese Porcelains which Mr. J. Pierpont Morgan has loaned here, which is second to none in the rarity of its specimens and their beauty and splendour.

The most practicable division in which the collections may be discussed is a topographical one, which is more or less followed in the arrangement of the Museum's examples. The Chinese section will first attract our attention.

According to legendary records porcelain was already manufactured in China under Huang-ti,

who commenced his reign in 2697 B. C. This is, however, believed to have been only earthenware, possibly glazed. Real porcelain was not manufactured until the Han dynasty, which held the throne of China from 202 B. C. to 220 A. D. It reached a notable degree of excellence under the T'ang dynasty, which ruled from 618 to 906, when porcelain received its popular name of Yao. The earliest porcelain extant dates from the Sung dynasty, 960-1279. It is invariably in monochrome, either of uniform or mottled tint, or blue and white.

After an interval of retrogression under the Yuan dynasty, 1280-1368, we find the art making great progress under the Ming dynasty, 1368-1644. Special attention to decoration in blue under the glaze was given to work done in the first half of the 15th century, which work has a brilliancy of colour never afterwards quite equalled. At the same time a brilliant red colour was introduced, while in the latter half of the century the use of enamel colours commenced.

Under the last Manchu dynasty the art was again revived about 1700. In 1727 Nien-Hsi-Yao became the maker of the famous Nien porcelain, graceful in form and of fine workmanship. Articles of small dimensions such as snuffbottles, wine-cups, vessels for washing pencils, etc., were also made of an opaque, white vitreous ware, decorated

with a brilliancy of colour which makes the work of this period the most highly prized.

In all the centuries in which this art has been practised in China, there are some half dozen periods in which the art flourished preëminently, and whose products may be considered to excel. These periods were, Ch' êng Hua (1465-1487), Wan Li (1573-1619), K' ang Hsi (1662-1722), Yung Ch' êng (1723-1735), Ch' ien Lung (1736-1795), Tao Kuang (1821-1850).

Of the old Sung and Ming porcelains which survive the greater proportion belong to a class which is known as Céladon. The name is used to describe both a class and a special colour, a peculiar sea-green, produced by the introduction of a small quantity of protoxide of iron into the glaze. It owed its origin to an attempt to copy the much prized green jade. Marco Polo, writing in the 13th century of the wonders and beauties of the Court of Kublai Khan, speaks of this beautiful green porcelain.

The colours used in China are powdered glazes made with a lead flux. They were five in number, intending to signify the five jewels of the Buddhist paradise: a deep purplish blue, derived from cobalt and manganese silicates; a rich green, from copper persilicate; a deep yellow, from antimony; a *sang de bœuf* red, from copper mixed with a deoxidiz-

ing flux; and a charming turquoise blue, obtained from copper combined with nitre.

The so-called "hawthorn" porcelains are divided into three groups according to colour: blue, black and green. Only one red hawthorn is known, which is in the Morgan collection. There is no hawthorn, however, in the decoration of any of them, the flower after which it is called, being the wild-plum blossom. The Chinese dark coloured, reddish-yellow stoneware is known by the Portuguese name *boccaro*, the brown variety as Kuang yao.

The study of the decorations on Chinese porcelains is of farreaching significance. The characters, personages, birds and beasts are strange symbols of mystic meaning. We note for instance three kinds of dragons, the *Lung* of the sky, whose office is to guard and support the mansions of the gods, and who is the peculiar symbol of the Emperor, the son of heaven; the *li* of the sea; and the *kiau* of the marshes. Often a *chilin* is seen — a rhinoceros with head, feet and legs like a deer, which is the emblem of good government and length of days. The *feng-luang* is a strange bird, with a long flexible neck, and is emblematic of immortality, like the phoenix. The tortoise, *knei*, denotes strength and longevity, the carp, literary perseverance which attains to fame.

It is impossible to single out any of these ceramic treasures of the Orient in the Morgan collection above another. The general remarks that have been put down may in some way guide, and they may, even but poorly, illustrate these delicate resonant bodies which display the marvellous skill of the potters of Cathay.

In the Japanese section we observe the distinction between the ceramics of the Flowery and of the Middle Kingdom. Blue enters into all, or nearly all, of the variegated glazes of the Chinese, the dominant shade of the Japanese resembles either a ruddy amber or a rich, translucent treacle colour. There are also specimens of the golden-brown glazes of Zeze (Omi), the lustrous amber glazes of Takatori (Chikuzen), and the ceramics of Seto, Shino, and Satsuma.

The latter is among the best known of the Japanese wares. It is of a creamy-white paste, soft enough to be easily bitten by a file. Imitations are made at Otta, Awata, and at Kioto. Kioto gives also its name to an inferior ware, though pleasant in texture, which is extensively made for the export trade. The Kutani ware made in the province of Kaga is either red and gold or green and yellow. The Hitzen ware, also called the Azita and the Imari — the names being those of the province, of the factory, and of the port whence it is exported



BOWL OF RAKKA WARE, PERSIAN, 13TH CENTURY.

—has blue under the glaze and red upon the glaze.

The pottery of the ancient Egyptians and Greeks has already been discussed in the chapter on Antiquities. We turn, therefore, to the ceramics of the Near-East, where we find the Mesopotamian or Persian ware that began with the 9th century. It has lustrous charm of colour, a smooth and flexible sense of form, and naive presentation of subject illustration. The Rakka ware — bowls of a rich, iridescent greenish-blue, and decorated with arabesques, floral designs or inscriptions — is the oldest ware in the history of the mediæval ceramics of nearer Asia.

The highest development in this ware of Rey, or Rhazes, not far from Teheran, dates from about 1200. Figure representations are introduced, together with the customary conventional ornament. A faience cup with Cufic inscription dates from the 13th century; while a green and black jug, and blue and black bowls are a century later.

Veramin, known especially for its beautiful lustre tiles, succeeded at the end of the 13th century to Rey's place. These tiles are of two types, in lustre, and in unglazed colours. The decorations show the narrow range of the emotional life of the Persians, the pleasure of combat and the pleasure of rest thereafter, with music, wine, poetry

and companionship. Three panels, consisting of 112 enamelled tiles, formed part of a dado in the Palace of Forty Columns at Ispahan, from which building we have already seen some lacquered doors. The figure decoration is the usual scene of gallant life, painted by a Persian Watteau, who knew his Hafiz and his Omar. Two Sultanabad mural tiles and several well-preserved bowls and vases are much earlier in date, while the continuance of Persian faience is shown in a Koubatcha dish (Turkish) and a Bokhara plate of the late 18th century.

The art was carried by the Moors to Spain, whence we possess many Hispano-Moresque tiles, plaques and plates. Some rude Alhambra *graffiti* and later articles indicate the paucity of the style of decoration, which consists principally of scrolls, arabesques, borders, and large and small mock-Arabic inscriptions. There is the "Spur" band design; the "flowers and leaves" pattern, on dotted ground with delicate spiral stems intermingled with bryony leaves; the "gadroon" border, and so on. Retaining most of the progenitive art are the Spanish lustre tiles of the 16th century.

The development of Ceramic art in Italy came through the earlier wares of Syria, Persia and the lustre wares of the Saracens. Most characteristic of its products has been the Majolica ware, a spe-



PERSIAN ENAMELLED TILES, FROM THE PALACE OF FORTY
COLUMNS, ISPAHAN.
Persian, 16th Century.

cies of fine pottery clay, thickly and opaquely enamelled, and glazed with a plumbiferous glaze. Andrea della Robbia added oxide of tin to the glaze, producing a beautiful white, durable, stanniferous glazing. Later Georgio, by a combination of mineral colours, produced fine iridescent ruby and gold tints. The Marchese Genori, at Doccia, near Florence, makes majolica by the same processes that his ancestors have used for three centuries. He has also the old moulds of the old royal factory at Naples, known as "Capo di Monte," which ware, in sculpturesque high relief, is locally very popular. In this section there are, besides the many examples of pure majolica, large plateaux (bacili), decorated with scenes from biblical history or classical mythology, with amatory figures, mottoes or coats-of-arms, that were solely used for embellishment of the sideboards or wall of palace or monastery. Diruta plates show decided Moorish influence. Further we note Gubbio lustred ware of the 16th century, and a small Caffaggiolo plate embellished with a grotesque design in polychrome against a deep blue ground. Also a deep blue Faenza (Casa Pirota) plate, decorated in various enamels with a central coat-of-arms supported by *putti*, and surrounded by a border of grotesque designs in that exceedingly decorative style of enamelling commonly known as *sopra*

azzurro; a pair of richly lustred Gubbio dishes (tazze) of the raised paste variety, from about 1535; an interesting pair of Caltagirone (Sicilian) vases; and an Urbino plate representing the Rape of Proserpina, decorated in the richest colours of the factory, heightened by an over-glaze of mother-of-pearl lustre. A plate by reason of its Raphael-esque decoration is attributed to the hand of Orazio Foulana. A valuable plaque of Capo di Monte represents "Ceres instructing in the Arts of Husbandry."

Later Italian artists found their way to France, some with the Medici, under whose auspices a factory of earthenware was opened at Gien, which still exists, using the three towers of the crest of that family as a trademark. A factory at Nevers imitated the wares of Venice, particularly those of Oriental character, with *lapis lazuli* grounds, veined with white and ornamented with grotesques in yellow. Factories, of whose products examples are found in this section, were also established at Lille, Apry, Rouen, Scéaux and Limoges.

Among the names identified with French pottery none is better known than that of Bernard de Palissy, whose personality is as well marked in the history of earthenware as Benvenuto Cellini's in that of metal work. His peculiar style consisted in general in attempts to copy natural objects

to decorate his wares. The glaze on his pieces is extremely brilliant, whereby his startling facsimiles of fish, coral, seaweed, shells, crabs, etc., actually look "wet." The strong enamels he used for grounds and for painting the backs of his pieces are called *jaspés*, on account of their similarity in colour to jasper and green marble. Several plates of this famous ware are shown.

The rarest of all French earthenware is called Henry Deux, or faience d'Oiron. The paste is a pale yellow, having a soft creamy tone. The decoration consists of brilliantly coloured earths or pastes, which are baked into spaces cut away in the clay forming the ground work of the pieces, and may be compared to *champ levé* enamel. A few years ago a piece was sold at a sale at Christie's, which was attended by representatives of all the great European museums and of the wealthiest collectors to battle for this piece of Faience d'Oiron. It brought a little less than £10,000. So far as known there are but 53 pieces in existence, of which Mr. Morgan owns one of the finest, a circular salt-cellar.

In 1786 Kaolin was discovered at Limoges, where a factory with royal privileges had been in existence since 1664. The manufacture of French porcelain became then possible, not only at Limoges but also at Sèvres, whither the St. Cloud factory,

organized in 1702, had been transferred in 1756.

The Sèvres factory is a government institution, as is well known, and its products originally could not be purchased but were used to furnish the royal palaces, or as presents to friends of the State. Since the Second Empire private individuals have been allowed to purchase these products, but they are never sold to the trade. The Sèvres which are found in the crockery shops are the *blancs*, or undecorated pieces. In these the usual mark S, accompanied by the last two figures of the year in which they were made, is cancelled by a sharp cut across it. These pieces are decorated by outsiders in a manner that closely resembles the real Sèvres, and often the cut across the mark is filled up. The genuine ware has, however, also the guilders' and the painters' marks. Several examples of this magnificent ware are in the collection.

A peculiarly French feature in ceramics is the so-called *pâte-sur-pâte*, which consists in figures modelled in low relief in transparent enamels on coloured grounds.

The original hard stoneware of Germany and Flanders is known as *grès de Flanders*. The decoration consists either of lines cut into the paste which, retaining more glaze than the flat surfaces, appear darker after the firing (which mode is called

graffito), or small lumps or beads of coloured enamel are fused on the surface of the glaze, termed *jewelled*. When these two are combined it is called *decoration en camaïeu*.

After the discovery by Böttger that the white clay or Kaolin used by the Chinese was to be found in Saxony, European porcelain has attained more and more perfection, although it cannot be compared with the Oriental products in translucency and resonance.

German porcelain figures were made at Meissen by Kändler, and at Nymphenburg by Bastilli. At first these were uncoloured. Kändler was unsurpassed in the geniality and strength of modelling, Bastilli supreme in his expression of elegance, temperament and plastic grace. Two Nymphenburg figures, a lady and a gentleman in Chinese costumes, seated on conventional rococo scrolls, are truly lifelike. An example of the Dresden ware of the Marcolini period (about 1796), may also be seen.

The Höchst porcelain factory, in Nassau, turned out remarkably fine work. A group of Höchst porcelain, "Sylvia," two figures, delightfully modelled and coloured, is a rare example. Only one other copy is known to exist, which is in the Louvre. A "Royal Berlin" vase, and "Old Royal Berlin" platters and cups, a salt-glazed jug, and

steins from Bayreuth are representative of the work of the German potter.

A piece of "Copenhagen" is not frequently met with. It is a hard paste porcelain, made since 1760, having for its mark three waving or rippling lines, supposed to represent the waves of the sea.

In Holland stone ware was soon replaced by the imitation of Chinese "blue and white," which the Dutch traders were the first to import from the Orient. Delftware is well-known, but here only represented by a few Delft tulip vases, plates and figurines. There is, however, a fairly complete collection of Dutch tiles.

While the English at first imported their pottery, the stoneware of Staffordshire soon assumed national characteristics. Examples are found in the Museum of old English stoneware, Staffordshire Chinaware, printed ware, Lustre, Leeds salt-glaze ware, and English jasper and granite ware by Adams, Palmer, Turner and Wedgwood. Jasper is an opaque, impure variety of quartz, of yellow, red and some dull colours. Among the Wedgwood pieces is a square blue and white jasper pedestal, dating from 1775, with ornamentation after designs by Flaxman, consisting of rams' heads and griffins, and gracefully modelled figures of Juno, Ceres, Peace and Plenty. Examples of the rare green and white, and blue and white jasper

are exemplified in medallions and plaques, made by Adams, the contemporary and imitator of Wedgwood.

Minton and Copeland have made what is called English majolica, which is harder both in substance and colour than the Italian.

After the introduction of porcelain into England its factories soon became famous. Among the best known English porcelains is the Lowestoft, a hard-paste made in Suffolk from 1757 to 1804, which is one of the most admired, with rich borders in which festoons are a common detail.

The Worcester is a soft-paste made in 1751, noted for a peculiar mottled quality of the blue produced by firing. It has been called Royal Worcester since a visit of George III to the factory in 1788. The marks are a crescent, or some seal marks copied from Chinese porcelains. Later a combination of four W's was used. The Derby is a soft-paste porcelain made since 1751, very translucent, and the blue very brilliant. It comes in unglazed biscuit ware, in figures and in groups. The letter D and the name of the potter "Blow" were used as a mark, while a crown has been added since 1830. The Chelsea, a soft-paste porcelain made since 1735 is the most admired of the old English porcelains. The Bow, made at Stratford-

le-Bow near London, is perhaps the earliest. Its mark is a bent bow with an arrow on the string.

The Swansea, made from 1814 to 1820 is ranked by some as the most perfect porcelain in England. Its mark is the word "Swansea," combined with a trident, or two tridents crossed. In 1710 Wedgwood started his celebrated factory, which later produced some of the finest porcelain ware; his relief-plaques being especially famous. The work by Spode, Davenport, and Copeland is equally renowned.

A few blue-glazed plates are the only examples of the work of the American potter, whose acknowledged superiority in modern ceramics is not demonstrated in the Museum collections.

CHAPTER XVII

GLASS

THE manufacture of glass is of the first interest among the useful and ornamental arts. The art is one of the oldest which has been handed down from ancient to modern civilizations, and the collections in the Museum illustrate the history of the manufacture of glass with scarcely an interruption, from the invention of the art down to our own day.

It always has been an open question who invented this manufacture. Flavius Josephus ascribes the discovery of glass to the Jews, as the result of a forest conflagration when with the assistance of the sand in the soil glass came into existence. The Egyptians knew its making 4000 B. C., as may be seen in wall-reliefs of that time in which glass-blowers at work are pictured. The Chinese knew it of ancient times, and with the poetry of the East believed it to be the solidified breath of the Sacred Dragon.

The process of glass making consists mainly in

what is termed "blowing." The fluid "mass," or elements from which the glass is made, is gathered at one end of a long pipe, and forms into a bubble by blowing at the other end. The bubble of hot glass is commonly shaped by an iron mould, which opens like a box with a hinge, the breath of the blower pressing the glass against the inside of this mould. When cooled it is finished by grinding and polishing. Goblets and the like are made without a mould, the shell, foot and stem being worked separately. The stems of wine glasses are "balluster" stems, "airtwist" stems, "cut" stems, etc. Classification is easier by the stem than by the bowl, for stems have been found to be more closely allied to definite periods.

The oldest method of engraving glass is with the diamond point, whereby as much free artistry is shown as in work with the etching needle on copper. The method in general use, and brought to perfection in England and Bohemia is holding the glass against a rapidly revolving soft-iron wheel impregnated with diamond dust and oil. In later years hydrofluoric acid has been used to grave on inferior glass. The Byzantine artists added enamelling and gilding to the modes of decoration known before their time.

A large and superb series of ancient glass may be studied here. There is Phœnician glass of

unique form in yellow and blue colours, and unguent vessels from the 8th century B. C.; some ancient glass found in the vicinity of Tyre; a blue glass bottle from Egypt; and an unguent vessel of alabastron, from Memphis, Egypt, of about 600 B. C., decorated with festoons in various colours. We proceed further with a late Imperial Roman Cinerary Urn, of black glass with varicoloured bowl. Persian glasses with graceful necks, Saracenic glassware, Byzantine coloured glass bottles, a Valencian water bottle with the arms of the Duke of Segorbia, and some other mediæval examples bring us through this period to the magnificent product of the Venetian blowers. There is a beautiful selection of delicate and graceful work. Specimens may be seen how in the 16th century the Venetians introduced threads of opaque white glass worked through the mass of the transparent substance. These vases are called *vasi a ritorti* if the threads go only in one direction, and *vasi a reticuli* if they cross each other. If different coloured glasses are introduced they are called *millefiori*. Specimens are here of the Murano products, when the Venetian furnaces were at the zenith of their fame. Also of that lost art to make the gilding of glass transparent — only to be found in old Venetian glass. The gilding of to-day is always opaque.

The real Bohemian glass, which became world-famous, probably had its origin in the art of rock crystal cutting, imported from Italy. It soon became the rival of the productions of Venice. Its strong colours and bold outlines of decoration contrasted with the light lacework of the Venetians. It was very light, as the mass contained no lead. At the beginning of the 17th century the quality of Bohemian glass improved, becoming purer and whiter, owing to the substitution of potassium carbonate for sodium carbonate in the manufacture. The form became more solid, more in keeping with the decoration it received, as shown in the Pokale (goblets) of the period. The light kind was blown, the more massive cast in wooden moulds.

The greatest artists in Germany were the Schwanhardts, father and son, who produced marvellously engraved specimens. About the middle of the 18th century large quantities of *Doppelwandgläser mit Zwischen-Vergoldung* were made. Ruby glass, coloured with copper or gold, was invented in the 17th century by a German named Knechel. It was revived in the late 18th century, but not with success.

Just as Bohemian had ousted Venetian, so in its turn it was eventually ruined by the English flint glass which, containing a large percentage of lead, has the power of decomposing light — a property

possessed neither by the former varieties nor by rock crystal itself. French, Russian and Spanish glass present characteristic differences.

Little is shown of old American glass, although many bottles half a century old have interest and charm. Of these are the old golden, red, or brown-amber log-cabin bottles, barrel-bottles, the long amber ear-of-corn bottles, and the opalescent Bunker Hill Monument flasks. It is gratifying to note that the most wonderful product of the modern glassworker, the Favrite glass of Louis C. Tiffany, vies with the finest work of Venice or Bohemia. Objects, endless in variety of texture and colour, lustrous as the most brilliant opal, novel and classic in form have been produced as the result of almost twenty years of experimenting.

A distinct and beautiful branch of the art of glassmaking has been the creation of stained glass windows. The charm of the early mediæval glass windows lies in the kaleidoscopic patterns, presenting, as it were, an illuminating wall mosaic. While the dark lines are unobtrusively introduced the aim has been to present brilliancy and harmony of the colour scheme. The earliest specimens of these windows were made of glasses the body of which was coloured, and not of glasses stained on the surface only, as was subsequently done.

The manufacture of stained glass felt strongly

the influence of the Renaissance, and gained in beauty what it lost in strength and vigour. The invention of cutting glass with the diamond, of enamelling gold on glass, and important modifications in the working of lead, had also great influence on the work. After the Renaissance the art gradually declined, until of late, in France and England, modern products somewhat indicate a revival, which, however, scarcely may be considered to rival the beauty of the appropriate line and colour where-with the mediæval artist sought to fill the open spaces. It is conceded that of modern work American opalescent glass, with its wonderful glow of colour and the depth of tone of which it is capable, can produce the finest results, exceeding in beauty and workmanship that of any other country.

Although no stained glass window of American artistry is at present in the Museum to demonstrate the personal development notable in opalescent glass, and the native individuality in this branch of art, there are on exhibition a few pieces of stained glass of great interest.

There are a couple of examples of the Netherland school of 1500-1545; a Flemish window in the style of the mannered Brussels painters of 1530; a small Italian window, dating from the middle of the 16th century; a pair of French windows of the 17th century, representing the "An-

nunciation"; three small German windows of the later 16th and 17th centuries; and two large German windows, painted, presumably, at Trier shortly after 1500, thereby forming a connecting link between the Mediæval and Renaissance. The introduction of yellow tints in these German windows, which do not occur before the end of the 15th century, enables us to place their date. The figures represented are clear and distinct in design, simple and strong, and very decorative.

An example of a modern French window shows the pleasing and fantastic art of Luc-Oliver Merson, a master in this branch. It is called "*La Danse des Fiançailles*," and presents in luminous colours and a wealth of detail a picturesque scene of the epoch of the Renaissance, with dancers stately moving to the sound of strange instruments.

CHAPTER XVIII

GEMS AND ARTICLES DE VERTU

THE engraving of gems was considered a rare art among the ancients. The lapidary's work from the earliest times was sought for first to serve as an amulet, talisman, or charm; the later use was that of a signet for securing by means of a seal of clay what now would be locked. Eventually the seal, always cut intaglio, was used for attesting documents and subscribing to their contents. From Chaldæan times on, Assyrians, Phœnicians, Egyptians, Greeks and Romans used these small stones. During the Middle Ages the art was in abeyance, while in the Renaissance it exerted itself principally in the making of portraits and the engraving of larger stones *in camco*.

The stones used for these purposes were among the Assyrians the black and green serpentine. The Chaldæans used chalcedony, the Egyptians for their scarabei a slaty stone easily cut. Serpentine was used at first by the Greeks, but later the more noble chalcedony and sard. Green chalcedony be-

came the celebrated jaspis or jasper of the Greeks and Romans. Amethyst, which is rock crystal tinged more or less purple by oxide of iron was used by every nation of antiquity, while sardonyx was also in request. The Romans, who after the Augustan era invented the cameo, preferred the onyx, because of its dark and white layers, which throw out in bold relief a white head, say, against a black background.

As to the early subjects engraved on these stones it is apparent that the chief object of the gem, whether cylinder, cone or scarabeus, was that of a talisman to conciliate the favour of the deity whose image or symbol was portrayed. When the stone became more intended for a signet, the deities and sacred animals made place, in the reign of Alexander, for portraits, although heads, single figures, and animals were still in use. The Greeks also introduced the wearing of the signet on the finger-ring. With Augustus portrait engraving became common, his own portrait being used as the State-seal. In the later Roman times, mythology furnished many subjects.

The Museum possesses a wonderfully complete collection, which its first President, John Taylor Johnston, purchased from the Rev. C. W. King, of Trinity College, Cambridge, a distinguished authority upon antique gems. This gift has since

been amplified, so that the glyptic art of the lapidary is well covered, and all that has been said is amply illustrated by one or more specimens. From among the wealth of gems we may especially note:

A cameo representing a Nereid riding upon a Triton, which is a fine example of cameo cutting. The figures bear a close resemblance to some in the reliefs from the great altar at Pergamon, and must date from the Hellenistic period.

A Mykenæan gem of onyx is lenticular in shape with an intaglio design of two bulls lying down. It is a characteristic specimen of gem cutting of Mykenæan art (1600-1400 B. C.). Its greatest diameter is $\frac{7}{8}$ inches.

The figure of a flying Nike, of chalcedony, the head, arms and wings being missing, is an exquisite example of freehand cutting in hard material. The artist has taken advantage of the opaque quality of chalcedony by making the parts of the drapery which are clear of the figure much thinner than the body, so that when held against the light the figure itself is clearly and solidly silhouetted, and the flying drapery rendered translucent. It is of the late Greek or Roman period, and measures $2\frac{7}{8}$ in. in height.

Gem cutting is in a measure related to coin cutting. All the attractions which coins have for the

numismatists may not have an appeal for us. Their scarcity, their imperfection, the peculiar conditions of their issue may be passed by, since we study these small disks principally with an eye for their beauty of design and execution. In the thousands of coins which the Museum has gradually acquired, we will find this quest amply gratified. The glyptic art of coins may be studied as it was practised in Syria, Greece and Rome, Egypt, Arabia, East India and Japan. Byzantine, Cufic and Chinese coins all offer interesting features. For the art of the coinmaker, as of the medallist, may well be called Sculpture in miniature. The low relief in extremely small compass enforces even more than in miniature painting the perfection of draughtsmanship. The greatest artists have given themselves to the engraving of medals, coins, dies, etc. To mention Saint-Gaudens as an example in this connection is to indicate the importance attached to this branch of art.

The Greeks took pains to exhibit in their coinage the best expression of their art. The Romans introduced the adaptation of these metal disks to the conferring of honour, or to serve as souvenirs, aside from their use as currency. In the Renaissance this custom was generally followed, Vittore Pisano, Matteo de' Pasti, and Pastorino being among the most famous names of medallists that occur. In

the 17th century the art attained great popularity in the Netherlands, where not a single event above the ordinary passed without a medal being engraved in commemoration.

When in the 18th century the screwpress was invented, whereby thousands of medals could be struck from one die, there was still greater incentive given, and it is known that Napoleon had more than a thousand medals struck to commemorate the events of his life. Many of these are in this collection, together with some by the most noted French medallists Oscar Roty, Alexandre Charpentier, and by other modern workers. Further examples are found among the medals and other testimonials of Cyrus W. Field, given him in honour of laying the Atlantic Cable. The decorations of the Imperial Orders of Japan, in gold, silver and bronze, several of these jewelled, and most of them enamelled, also illustrate the subject.

The artistry displayed in the embellishment of watch cases, by engraving, enamel, encrustation with jewels—the wealth of invention lavished upon them, has always had a strong appeal to the collector of gems.

The invention of the coil-spring at the end of the 15th century, which did away with the weights, soon led to the manufacture of pocket-clocks, called watches, from the Saxon *waecca*, to wake. The

first practicable watches were made by Peter Hele, of Nürnberg in 1490, and were called Nürnberg eggs, on account of their shape. In the time of Queen Elizabeth watches were in common use, and made in various designs, such as crosses, skulls, acorns, pears, purses, and other shapes. The most celebrated watch makers of this period were Andreas Heinlein of Nürnberg, Finelly at Aix, and John Limpard and Bougeret in London. An engraver and designer of the latter part of the 16th century, Theodore de Bey, had a great influence on the ornamentation of watch cases.

The various methods of decorating watches are well illustrated in the collections of Mrs. George A. Hearn, and in the Drexel and Sternberger collections. We find here beautiful specimens of repoussé, enamelled, engraved, chased cases, as well as those watches which were enclosed in artfully wrought mandolins, butterflies, beetles, lyres, etc.

Fans belong to those *articles de vertu*, which may well be classed among *preciosa* for their artistic daintiness. They were known to the ancients, and played a great part in the ceremonies of the Oriental nations. The *flabellifer* or fan-holder of the Romans was equal in importance with the standard-bearer.

The 18th century was the century of the fan. It was a sentimental and voluptuous century that

recalled the Olympian goddesses to brighten the refined sweetness of its intimate and joyous life. Its spirit is reflected in the fans, as it is in the songs of Rolli, the plays of Metastasio, the flowing tunes of Pergolesi and Tomelli. Especially in France, where then politics, letters and manners scored their greatest triumphs, the artistic fan was produced in the most graceful and delightful examples. It was decorated with pearls, and spangles, and painted scenes of gallantry, many inspired by Watteau and Fragonard.

The folding fan, the small and fragile instrument of feminine grace, such as we know it to-day, came originally from China. The sticks forming the frame were made of metal, tortoise shell, ivory, mother-of-pearl, or lacquered wood, in innumerable designs of cutting, carving and engraving. The paper, linen, cambric or lace spread over the sticks was painted, or embroidered, or decorated in some other fashion. The greatest artists have produced exquisite fan paintings, as Lebrun, Boucher, Watteau, Baudry, Ingres, Isabey, and a host of others.

The most interesting fans to collectors are those known as Vernis-Martin. A carriage painter, named Martin, who flourished in 1745, produced a varnish which equalled in hardness and durability Chinese lacquer, thereby fixing permanently exquisite watercolours on the thin ivory surfaces, and

the simple words *vernis par Martin* became highly prized. In the Miss Lazarus collection a fine example of the Vernis-Martin fan may be seen, as well as a number of other 18th century styles.

But if the women have their *articles de vertu*, the men are not behind as they put a little box to their nose and sniff up a thousand delightful dreams. These snuff-boxes demand the art of the cutting of precious stones, of goldsmith and silver-smith, of polishing, varnishing, and every manner of wood and ivory, horn and tortoise shell work. It may be one of Vienna porcelain, mounted in gold, with a cover painted by Smart or by Cosway. It may be a box by Petitot, that rare and excellent miniaturist. If so, it will gleam no doubt with precious stones. Or by Joaquet, the man who in 1736 made plaques of onyx and cornelian, and other hard stones, and enclosing them in most elegant gold cases, made snuff-boxes better than they were made at Dresden. Such cunning workmanship was displayed by the makers. There was Speth, the German, who made masterpieces of lapis-lazuli, mounted in gold; Weiland, with repoussé silver work; Jouache, with parcel-gilt silver. Or we may find a box with battlepieces painted by van Blarenberg, or flowers painted by Christiaan van Pol, of Haarlem. Think of the malachite boxes in gold mounts, of the Louis Seize style;

or shell-shaped boxes of rock crystal in fluted gold mounts of Louis Quinze order; or gold boxes covered with Vernis-Martin; or boxes with stained mother-of-pearl panels made by Drais, of Paris, and painted by Degault.

Among those in the collection of snuff-boxes at the Museum you will recognize some from this description.

CHAPTER XIX

TEXTILES — LACES

TEXTILE fabrics — the products of the loom and the needle for practical use or pleasing decoration, obviously demand attention in forming an art museum.

The study of textiles is often subdivided into tapestry, carpet-weaving, mechanical weaving of fabrics of lighter weight or woven stuffs, embroidery and laces. These headings are useful to observe in our treatment of the vast collections of textiles now found in the Metropolitan Museum, which are gradually rounding out into a complete survey of this art. Especially after the Fischbach collection was purchased, illustrating the most important periods in the history of the textile arts, the hitherto somewhat meagre collection of stuffs has attained a development equal to that of the lace collection. This Fischbach collection comprises nearly 3000 pieces, representing chiefly European weaves from the 15th to the 18th century, stuffs of the Renaissance of Italy, Spain and Ger-

many, and those of France of the periods of Louis XIV to Louis XVI. There are also excellent examples of mediæval work, of Coptic and Peruvian weaves, and an interesting group of Japanese brocades. The Coles collection of tapestries and the Morgan gifts amplify this department in other directions, while the Nuttall and Blackborne collections of laces make this section matchless for completeness.

We need not go into details as to the process of weaving. The earliest was, of course, hand weaving, where the woof was worked on the warp in worsted or silk from spindles. When loom weaving came in use, there were two kinds of looms — high warp looms, or *Haute Lisse*, where the design was above or behind the weaver, and low warp looms, known as *Basse Lisse*, with the design under the warp. High warp looms have been known in Europe certainly since the 9th century.

Tapestry is popularly considered to cover those great rectangular wall hangings which at the end of the Middle Ages were a luxury almost solely restricted to princely houses. These hangings were highly prized. The favourite subjects were naturally scenes from court life with all their splendour and pomp of costume. Beautiful textiles had been used to ornament the Church of St. Denis as early as 630. There is a legend that in 732 a tapestry

establishment existed between Tours and Poitiers. At Beauvais the weavers of Arras were settled at the time of the Norman ravages. In the 10th century German craftsmen worked successfully, and in the 12th century, under Church auspices, the tapestry industry rose to its highest perfection. In the 13th century the work was in a flourishing condition in France, while Flanders or Burgundian tapestry was famous in the 12th and 14th centuries.

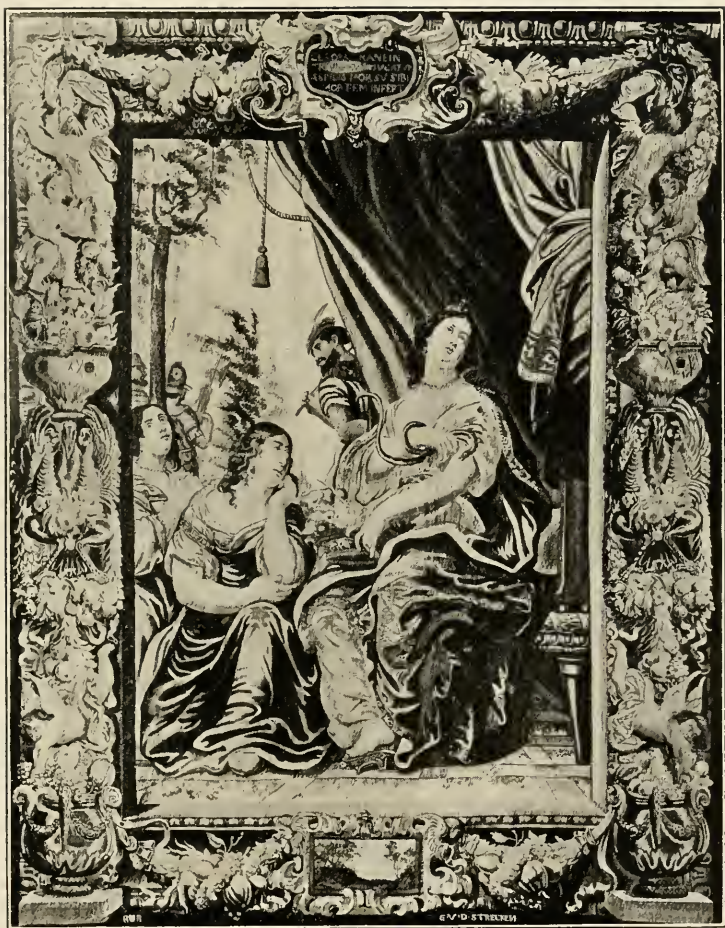
These tapestries, after the Middle Ages, fall into two groups: an earlier group, principally woven at Arras at the time of the Burgundian dominion, about 1430-1480, and a later one of Brussels origin, from 1480-1520, which became the culmination of Flemish art, after which Italian influences deprived it of national feeling.

Arras was the town in Flanders celebrated for the beauty of its work. This famous factory was founded prior to 1350, and the van Eycks, Memlinc, and Rogier van der Weyden were among those who designed its cartoons. A magnificent series of the product of its looms is the Morgan set of Gothic tapestries. There are five pieces, two of these subdivided as double pictures, representing the Seven Sacraments. They are filled with life size figures, with a conventional background of a stencil like pattern of fleur-de-lys. They have an harmonious scheme of colours — Gothic greens,

reds and yellows, in rich variety. The type of the lettering, of the costumes and their details, closely place the date of their manufacture in the first quarter of the 15th century. Originally they formed very likely the choir decoration of a cathedral. There is also a splendid piece illustrating the story of Esther, with rude but vigorous figures and expressive gestures. The colouring is as strong and rich as the stained glass of the period, with a flat, purely decorative treatment.

As early as 1441 tapestries were executed in Oudenarden, usually composed of green foliage, and known as "Verdures." The names "Oudenarde" and "Verdure" became interchangeable for this class of tapestry, which represented woodland and hunting scenes, and was also called "Tapestry Verde," as alluded to by Chaucer.

To the Brussels period belong two hangings portraying biblical subjects: the "Slaughter of the Innocents" and the "Presentation in the Temple." They are intensely dramatic and rendered with naïve force. Three allegorical subjects and a hunting scene belong to the best period of the Brussels looms. The figures, with plastic modelling, have become more elegant and refined in expression, thereby losing something of force and power. They show quite a sense of perspective. Among the Coles tapestries the five scenes from the lives



DEATH OF CLEOPATRA, BRUSSELS TAPESTRY, 17TH CENTURY.

of Anthony and Cleopatra are excellent examples of this period. The pieces are all signed with the mark of the Brussels factory, the double B (Brussels and Brabant) divided by a shield, and further with the names of the weavers, Jan van Leefdael and Gerard van der Stecken. They are of the middle of the 17th century. It is reliably supposed that Rubens designed the cartoons for this set. The general tones are yellow, golden and claret browns, with touches of deep blue and dull green. We know that at the height of the fame of the Brussels factory the Raphael tapestries were made there by Pieter van Aelst, under the order of Pope Leo X. But in the 16th and 17th centuries the Italian influence came with its aimless scrolls to detract from the dignity of churchly ornament. Sincerity counted for less than effect, as seen in the method then creeping in to paint the faces and hands in the tapestry, instead of letting the weaver's work speak for itself. A fine example of this later work is found in the set of four scenes from Tasso's "Jerusalem Delivered," which is Italian work of 1739.

The Gobelins work was inaugurated in Paris in the 15th century under Jean Gobelins, a native of Rheims. In 1630 the works were established at Fontainebleau, where Watteau and Boucher made designs. Gradually its technical perfection resulted

in artistic decline. The pictures differed little from those painted on coarse canvas, and all feeling for the material was lost, so that the naïve charm of the original workers ceased to be a part of the production.

Very little tapestry was made in Spain up to the time of Philip IV. Gutierrez, the interior of whose factory was represented by Velasquez in his painting "The Weavers," became a well-known worker.

Rugs and carpets are in fact but tapestry, more substantially woven for heavier ware, although in the Orient they are used both for floor covering and wall hanging. The names indeed were used promiscuously. A table cloth in mediæval times being called a "carpett," and often worked with pearls and silver tissue.

Chinese rugs are on a par in age and artistry with the better known Persian rugs. They should not, however, be compared with the latter, but more truly with other products of Chinese art — paintings, porcelains, and bronzes, in which similar principles of decoration are used. Chinese rugs differ from the Persian in material, weave, design and colour. The design is mostly of straight, geometrical forms in which the hooked fret takes the place of the curves of the Persian arabesques. The pattern of the field is simpler, often with round and oval forms, which are very rarely found in Persian

rugs. They are also lighter in colour, nor do they ever present the striking contrasts, such as deep red and green, or red and yellow of the Persian carpet.

The best Chinese rugs appear to belong to the Ch' ien Lung period (1736-1795). The motifs of the design — the dragons, bats, literary implements, are characteristic of the porcelain decoration of the period. Other rugs show Persian influence in the lotos flower and the Tree of Life, or *Hornu*. An early 17th century rug here is of exceptionally fine design and workmanship.

A Persian Hunting Carpet in the Museum is of great importance. It is attributed to Ispahan, and to date from the 16th century. It has a green border with spiral tendrils bearing flowers, buds and leaves, amongst which are birds of gay plumage. The field is covered with foliage and flowers, with wild animals, natural and symbolical, on a red ground. A large central medallion of yellow contains figures seated under flowering trees, drinking and playing musical instruments. It is a magnificent specimen of the travelling rug the nomad Persians took with them on the hunt.

We note further two small rugs from Asia Minor with a geometric foliage design in the centre, and a border design based in the Cufic characters. Such were highly prized on the Italian palaces of

the 16th century, as seen in paintings of the period. A Smyrna carpet in red and blue, with a centre shield and corner sections, and a small Ispahan rug with a characteristic Chinese cloud design, and a velvet prayer-rug, embroidered with gold, must not be passed.

The Moors introduced the art of carpet weaving into Spain in the 12th century. The carpet industry of the Spanish Renaissance is illustrated by some examples which declare the gradually superior influence of Italian design with its cheerful harmonies over the hard, cold colours of the Moresque inspiration.

When we come to the woven fabrics of lighter weight we find the number of specimens almost bewildering. In no other art expression is there as much similarity between the Oriental and the Occident as in textiles. The products of the loom from the fifth to the fifteenth century, of China, Byzantium and Central Europe — of the most diverse peoples, have remarkable points of correspondence. This was caused by the interworking of influences upon each other. The antique Roman art of weaving was continued in the Coptic stuffs of Egypt, as the old Assyrian art melted into the Sassanidian (old Persian).

A prehistoric fabric from the Bodensee (Lake Constance) and a piece of Egyptian painted linen

of the 18th dynasty (about 1200 B. C.) are the oldest pieces in the collection.

Coptic stuffs are also shown dating from the 4th to the 8th century. They resemble closely the much later tapestry weaving. Many are woven in coloured patterns, on some of these the Birth of Christ is told. A 6th century Sassanidian silk piece further illustrates this period.

From the 4th to the 7th century these arts have still lessening individuality, until the transportation of the silk industry, in the 7th century, from China to the Mediterranean brought the styles still closer together. The Byzantine stuffs (7th to 10th centuries) show in part the legends of the Christian Church, with suggestions of antique motives, and also free and significant imitations of the old Persian motives of animal and hunting scenes. From the 10th century on the Arabian design spread east and west, with a pattern of smaller proportions, in which often animal and vegetable forms are arranged in rows and interwoven with arabesque and geometrical bands.

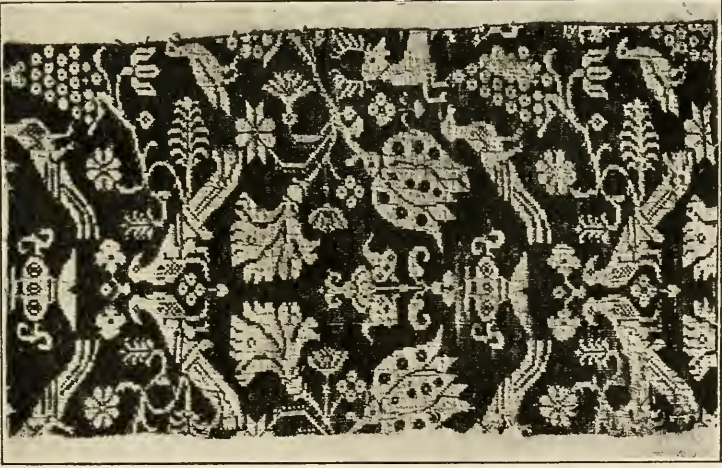
An interesting specimen, showing the difficulty of solving the problem of placing and dating the stuffs, is an effective piece, with reversed eagles and gazelles. Like pieces in European museums have been called Persian, Syrian and Italian, with dates varying from the 11th to the 14th century.

The Syrian attribution, with the 12th or 13th century date, is held by the curator, Dr. W. Valentiner, to be the most probable.

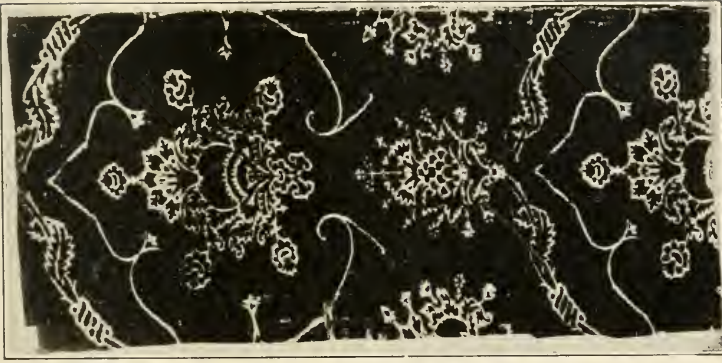
In the 15th century the Italian textile industry became wholly independent, and the stuffs of Genoa and Venice were accepted all over Europe. Its patterns no longer presented the former variety, but became limited to one, the pomegranate in divers variations.

When the art became active farther north in Europe, especially in Germany, various patterns appear, somewhat influenced by the earlier Byzantine conceptions, together with the old lion, griffin and other patterns. But the Arabic influence became also in Central Europe ever stronger, spreading as far as the Netherlands and the Baltic Sea, until Italian art when liberated from the bondage of the Orient, in its turn infused its spirit eastward, whereby a charming combination resulted of Italian grace and Oriental conventionalism. Of this Italian-Arabian style a few pieces show the artistic grace of animal forms.

Gold brocades, made in Italy in the 14th century, have Oriental richness of decoration together with individual expression and unsurpassed fertility of invention. The taste for allegory and symbolism, which is so evident in much of *trecento* painting, is reflected in the designs of these textiles. The



COTTON FABRIC, NORTH GERMANY, 17TH CENTURY.



VELVET, ITALIAN, 15TH CENTURY.

Italian brocades and velvets of the 15th century have as a typical decoration leaf-shaped panels, inclosing pomegranate devices usually combined with serpentine stalks or ogival framings. These stuffs were much copied in the paintings of the period.

The textiles of the 16th century show a leaning for increased richness of effect, with prodigality of ornament, which led to the small "all-over" pattern. The Venetian damasks are especially to be noted. Their patterns were freely imitated in the Lyons brocades.

In the 17th century the fabrics became over-elaborated and too-opulent.

The styles of the 18th century brocades of Lyons are distinguished by their light colours and delicacy of pattern. In the Louis XIV period the earlier decorations were yet followed. With Louis XV we find a growing taste for picturesqueness in the designs of wavy ribands and floral garlands, or zigzag stems decorated with sprays of flowers. Stripes combined with spots of small flowers or sprays, and flower baskets, dainty rakes and watering-pots, reminding of the pastoral delights of the Petit Trianon, mark the style of Louis XVI.

At the beginning of the 19th century we meet the classical severity of the Empire style with its wreaths and tripods and medallions. Then France

dominated the styles of most other European countries.

The manufacture of silk was an imperial monopoly in Rome under Justinian. Two monks had brought silk worm eggs from China in hollow walking sticks, in 550, from which the entire European silk industry dates. After the art of silk weaving was introduced into Sicily from the East, the industry spread through Palermo to Southern Italy, retaining much of its Oriental character. Farther West the art was received through the Moors in Spain.

French silks were not of great prominence until the 16th century, while those of the Netherlands led all others as early as the 13th century. Velvet and Satin do not appear until the 12th and 13th centuries. Baudekin, a silk and golden weave, was used largely in altar coverings and hangings, such as dossals. By degree the name became synonymous with "baldichin," and in Italy the whole altar canopy is still called *baldachino*.

The materials used as ground work for mediæval embroideries were very rich. Samit was shimmering and woven of solid flat gold-wire. Ciclatoun was a brilliant textile, and Cendal silk is spoken of by early writers. Fustian and Taffeta were often used in important work of embroidery, as also were Sarcenet and Camora.

In the Middle Ages the leading needleworkers were often men, but the finest work was certainly accomplished in cloisters and the nuns devoted their vast leisure to this art. The so-called satin-stitch was executed in long smooth stitches of irregular length, which merged into each other. When executed on linen the covered surface was often cut out and fastened on a brocade background which style of rendering was known as *appliqué*. This is illustrated in a Spanish wall curtain of heavy blue linen with an applied design in yellow and green linen, outlined with a heavy cord. This dates from the second half of the 16th century. The pattern presents a convolution of ornamental scrolls in late Renaissance style, with an armorial shield as the central motif. A quaint piece of embroidered linen of Indo-Portuguese origin from the early 17th century has a pattern of narrow bands with a symmetrical arrangement of branching leaves and flowers, with birds and animals alternating. In the broader bands are horsemen and footmen in Spanish costume, some with rifles. The piece is shaped like an apron.

An embroidery, called *Point d' Hongrie* has delightful nuances of yellow, blue and lilac flames.

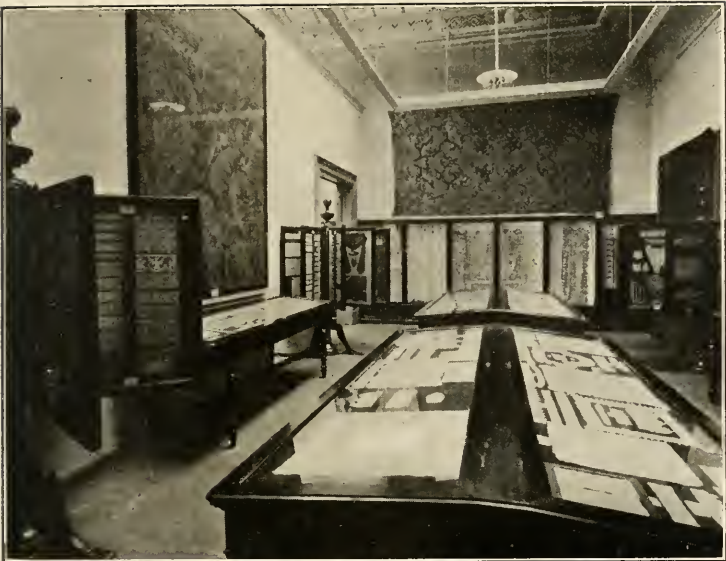
An embroidery, padded with cotton, was called "stump" work. It was made extensively in the 16th and 17th centuries. In Sicily coral was used

in embroideries, as well as pearls. Coral work is called Sicilian work, though it was also executed in Spain.

Among the thousands of specimens we find the work of the loom and needle of every European country represented. Of Oriental work we find also a Chinese silk tapestry with a design depicting a boating party of Chinese gentlemen, a Tsuduri-Ori coloured silk hanging with the Japanese design of Höwö birds and peony flowers, and two Yoko-Zuna (champion wrestler's) Aprons, which are the last word in technical perfection.

LACES

The Collection of Laces of the Metropolitan Museum is one of the finest, if not the finest in the world. When the Nuttall collection was presented it became among the foremost. In this collection of almost one thousand pieces some thirty two countries are represented, covering an area from the Orient to England, from Norway to Madagascar, and from Mexico and Yucatan to Brazil and Paraguay. With the addition of the Blackborne collection, recently purchased, the Museum collection has been placed in the first rank, as it contains nearly three thousand pieces more than half of which antedate 1800, including some of



THE LACE ROOM.



JUDITH AND HOLOFERNES, NEEDLEPOINT; PUNTE IN ARIA,
VENETIAN, ABOUT 1600.

the rarest antique laces, which were bequeathed by Mrs. Hamilton W. Cary.

A survey may be had of all the intricacies of lace work from its beginning to the present time. The specimens are exposed in the galleries with a symmetrical decorative effect of line and colour, neither trivial nor too rigid to be in keeping with the grace and delicacy of these beautiful fabrics.

Lacemaking is the youngest of the textile arts, its period of highest development does not go back farther than the last part of the 16th century, and may be considered to extend to the latter part of the 19th century. A rough chronological division may be made into Late Renaissance (late 16th and early 17th century), Baroque (17th century), and Rococo (18th century).

Lace generally consists of two parts — the ground and the pattern or “gimp.” The gimp is either made together with the ground, as in Valenciennes, and in Mechlin (Malines), or separately, and then either “worked in” or “sewn on,” appliqué. Some laces are not worked on a ground. The flowers are connected by irregular threads, overcast (with buttonhole stitch), and sometimes worked over with pearl loops (picots). This method is followed in the points of Venice and Spain, and most of the guipures.

Lace is divided into point and pillow. The first

is made by the needle on a parchment pattern, and termed "needle-point." Point also means a particular kind of stitch, as "Venice point," "Brussels point." Pillow lace is made by twisting and crossing the threads (on bobbins) around pins stuck on a pillow to form the pattern.

Venice was celebrated for her point, while Genoa produced almost exclusively pillow lace. One fine Venice lace, the richest and most complicated of all points, is made with all the outlines in relief formed by means of cotton placed inside to raise them. An infinity of beautiful stitches are introduced into the flowers, which are surrounded by pearls of geometric regularity, the pearls being sometimes "scalloped" (*campané*). This is the "Rose" (raised) Venice point, so highly prized, and so extensively used for albs, berthas, collar-ettes, and costly flounces.

The term "guipure" is now so variously applied that it is impossible to limit its meaning — silk twisted around thick thread or cord was its original meaning. The modern Honiton (English) and Maltese lace are called guipure.

From cutwork developed *reticella*. In this the grounding is almost entirely cut away, or the threads withdrawn, leaving only occasional supports for the design which, in the earlier pieces, is always geometric.

When the workers gradually realized that no frame work was necessary, *punto in aria* was evolved, which gave more freedom of design, and floral patterns with scrolls became possible.

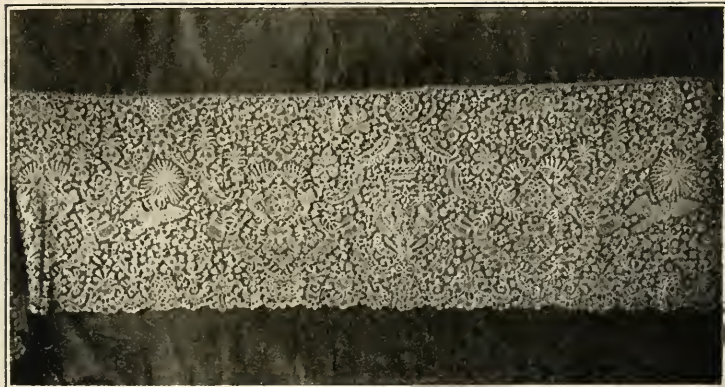
The *brides* developed into the fine net-grounding (réseau) of the 18th century laces. The designs present two kinds of flowers — those made with the needle, called *point à l' aiguille*, and those made on the pillow, *point plat*.

Among the Italian specimens of the Museum collection a great variety is shown in the different classes. Early Italian bobbin laces illustrate the work of the different provinces. In these early laces there are many designs in which animal life figures, but as a rule the effect produced is one of balance. In later work the motives are apt to be scattered through the design in an irregular way. A magnificent example of this is a representation in thirteen panels of the story of Judith and Holofernes, in the free-hanging, clearly outlined, foliated pattern, *punto in aria*. Another specimen of *punto in aria* is a beautiful example in three large points in which the worker has wrought with exquisite delicacy the snowy petals of the edelweiss. The earlier typical geometrical pattern, *reticella*, is also shown. The gorgeous Baroque laces made at Venice have characteristic scroll patterns, and are rich in figured pieces.

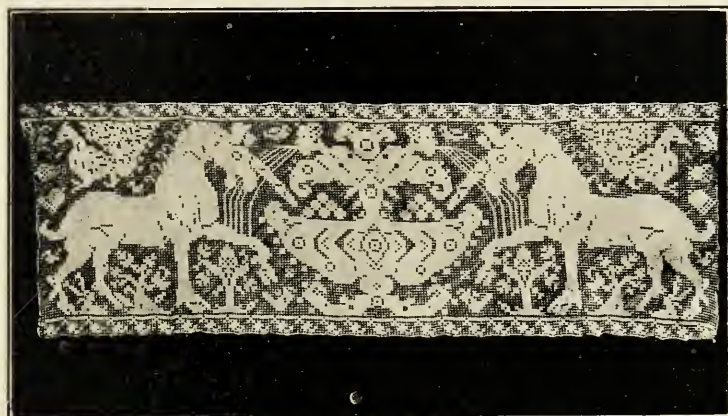
Venetian points are shown in the three varieties, "Flat," "Rose," and "Gros" point. The most delicate of laces are two pieces of "Point de Venise à réseau." Further we note fine examples of network, the *punto ricamento*, and the *punto avorio* from the Val Vogna; cutwork embellished with *punto reale* and *punto riccio*; drawn work from the shores of the Adriatic; needlepoint edgings in coloured silk from Ragusa; examples of filet; and tape lace and bobbin-made guipures in imitation of Venetian point.

Next in importance to the Italian laces are those of the Netherlands. The character of the Netherlands laces is not so free and lineal in pattern as the Italian, but they are more picturesque in giving contrasts between light and dark.

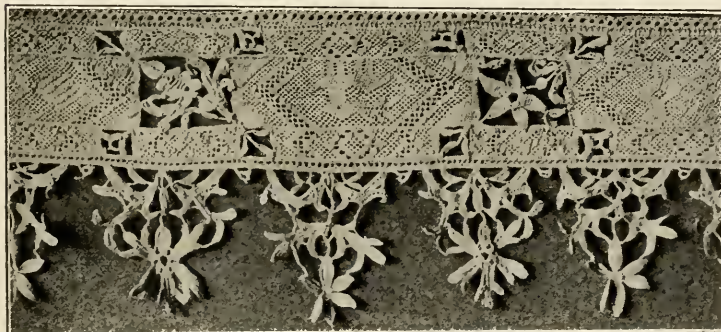
Prior to 1665 nearly all Flanders laces were known under the name of Mechlin. The laces of Ypres, Bruges, Dunkirk, Antwerp and Courtrai, according to Savary, passed under that name. Old Mechlin is one of the prettiest of laces, fine, transparent, and effective. It is made in one piece, on the pillow, with various fancy stitches introduced. Its distinguishing feature is the flat thread, which forms the flower, and gives to this lace the character of embroidery. It was most used for trimming, and for ruffles at women's sleeves and men's cravats. It is of all laces the easiest to copy in



FLEMISH BOBBIN LACE.



LACIS OR PUNTO RICAMENTO, FRENCH OR ITALIAN, 16TH CENTURY.



NEEDLEPOINT, ITALIAN OR SPANISH, EARLY 17TH CENTURY.

machine-made lace. Its design is in general floral in character.

Brussels lace is the most exquisite, filmy, airy fabric. Its thread is of extraordinary fineness. The best quality of thread is spun in underground rooms, as contact with the dry air causes it to break. It is this fineness which makes real Brussels so costly. It is worked both needle and pillow, the needle-point being superior to the pillow-made. Brussels lace is worked upon by different persons, some work the flowers, others the ground, etc. — seven distinct persons perform the various details of its creation.

Antwerp is remarkable for only one type of peasant lace, the *Potten Kant*, so called from the representation of a pot of flowers with which it is always decorated. These various laces are worthily shown in the collection.

The early French laces are difficult to be distinguished from the Italian, because Venetian artists introduced the art in France (about 1670). Later they reflected the temper of the new age in exquisite refinement of design and technique. We note the luxurious bouquets and ornate designs of the baldachino curtains of the Louis XIV period, the neat and small all-over flowers of the Louis XV and the straight lines interspersed with flowers and gardening utensils of the Louis XVI period.

The famous Valenciennes developed from the filmy Brabant lace. This, as well as the different styles of Alençon and Chantilly, Argentan and Point de Sedan are well represented. Notable is a flounce of *Point de France* of the 17th century.

In England the first record of cut work, *opus scissum*, is found in Queen Elizabeth's time. She was exceedingly fond of the fabric, but did little to foster it at home, purchasing largely the Flemish or Italian product. Some of the best pieces of cut work (*punto tagliato* or *point coupé*) are shown in a chalice veil of the early 16th century, exquisite in design and technique.

Lacemaking was introduced into Devonshire by some Flemings, refugees from the persecutions of the Duke of Alva. Honiton lace, so called from the town where they settled, preserved its Flemish character. The peculiarity of Honiton is its being made in sprigs, made separately, and joined by purlings, or by the needle in various stitches.

Honiton is well represented here, together with a beautiful example of Carrickmacross cut work, which is among the finest guipure that Ireland has produced. A piece here, so delicate in texture and pattern as to resemble closely the finest Carrickmacross, differs only in the outlining stitch, which is solid buttonhole, and in the many needlepoint ornaments of the intervening spaces.

The scope of the collection is so extensive that it is only possible to call attention among the wealth of examples to only a few specimens, and to give this general outline to indicate what may be found here. But in addition one will find Dalmatian needlepoint, of the 19th century; Slovak drawn work and cross-stitch embroidery, of the 18th century; rare pieces of Burrato, of the 17th, and Abruzzi, of the 18th century, of Italy; Spanish blonde, and black work, as well as Manilla lace; and Russian network.

CHAPTER XX

VARIÆ

MUSICAL INSTRUMENTS — THE HEBER R. BISHOP
COLLECTION OF JADE — WASHINGTON, LAFAY-
ETTE AND FRANKLIN COLLECTION — SUN-DIALS
AND CLOCKS — THE LIBRARY — THE BENE-
FACTORS.

THERE are various collections in the Museum which it has not been convenient or analogous to consider in the foregoing chapters, but which by reason of their importance and value must not be passed by. We will first discuss the

MUSICAL INSTRUMENTS

The broad conception which the Metropolitan Museum has of Art is demonstrated in the admission of this section, which properly might be considered to be an adjunct to a national conservatory of music. Nevertheless, the sister-art of Music is treated here to the extent of the formation of a collection which is the largest of its kind in the world, possibly with the exception of the one

attached to the Brussels Conservatory, in Belgium. An early gift from Mr. Joseph W. Drexel of harpsichords, mandolins, violins and other stringed instruments, brought to the Museum the Collection gathered by Mrs. John Crosby Brown. Later additions have completed the survey, so that at the present we may view the entire range of sound producers—the primitive musical instruments of barbarous and semi-savage races, as well as the instruments used in every continent, Europe, Asia, Africa, Oceania and America.

It is impossible to give in this volume an extensive description of this section of the Museum's treasures. It must suffice to point out the various subdivisions of this vast subject, which are all illustrated by characteristic specimens.

Turning first our attention to the instruments used in Europe from the earliest time to the present day we find these systematically divided. And first we note the Stringed Instruments *without* a keyboard. Those with open *plucked* strings are shown in the different styles of Harp; those with the strings over a sound-box are represented by the Maudolin, Guitar and Nofre (lute). The instrument in which the strings were *struck* by two small hammers, held in either hand was the Dulcimer, the parent of the Clavichord, called in Germany the Hackbret, and in France Tympanum.

The Viola, the Vielle, and Hurdy-Gurdy had the strings *bowed* — the hurdy-gurdy by a wheel passing over the strings. The entire family of the Violins belongs to this section, in which the gracefully shaped Violes d' Amour, and the Viola di Bordone will attract attention.

Among the stringed instruments *with* a keyboard we find again first those with plucked strings, the Psaltery, Spinet, Virginal and Harpsichord. Those with struck strings are the Clavichord and the Piano. The bowed strings are found in the Claviole.

The next section comprises the Wind Instruments — first those *without* a keyboard. The Whistles comprise the Galoubet, Flute Douce, Flageolet, Ocarina and Transverse Flute. The Reeds, both beating and free, are represented by the Chalumeau, last used by Glück, to be succeeded by the Clarinet, established by Mozart. The Saxophone, the Bassoon, the Piccolo and the various Bagpipes, including the French Musette du Nivernais, belong here. The Oboe is an instrument with double reeds.

The instruments with cup-mouthpieces include the Trumpets, Helicons and Horns.

To the Wind Instruments with a keyboard belong the Melodeon, Seraphine, Harmoniphon and

Organ; and to the automatic ones the Barrel-organ and the Serinette.

Next come the instruments with vibrating membranes — Drums, Mirliton, Flute Eunuque and Tambourines; and then the sonorous substances — Musical Glasses, Glass Harmonica, Xylophone, Castanets and Bells.

This classification according to musical standards may in a measure be followed also in the instruments of the other countries. There we will find, however, for anthropological reasons certain classes much extended and others less numerously represented. Strange forms of the instruments will often add to the interest.

An historical group, including some prehistoric instruments, and exhibits illustrating the construction of the principal forms of instruments follow; and the whole is rounded out by a most complete and valuable collection of musicians' portraits.

THE HEBER R. BISHOP COLLECTION OF JADE

Those who visit the magnificent collection of Jade in the "Bishop Hall" at the Museum will agree that the best way to consider this wonderful array of precious specimens is as a unique and altogether separate subject. It might have been included in the Chapter on Sculpture, or again the

Chapter on Gems could have contained it — its interest partakes of both.

Jadeite and Nephrite, although chemically two distinct minerals, are so much alike in appearance that only the microscope could detect the distinction, and both are known under the general name of jade. The colour, which is often changed by additional mineral properties, ranges from grayish, greenish, bluish, or yellowish white tones to various shades of green, sometimes appearing quite black. Emerald green, the *fei-ts'ui* of the Chinese, is the most highly prized both for its beauty and its rarity.

The principal quarries of jadeite are in Upper Burmah; Nephrite is found in Turkestan, and in Switzerland, Silesia and Austria in Europe. Alaska has a jade mountain, and boulders have been found in the State of Washington and British Columbia. New Zealand and New Caledonia, Mexico and Central America have produced the mineral.

From earliest times it was used as a material for implements, weapons and ornaments in all these places, but China is preëminently the country of jade. The Chinese have always esteemed it as more precious than jewels, being classed by them as the first of precious stones. It ranks with them as the most perfect material in creation. Its vague translucency and the delicate finish of which it

was susceptible made it desirable for their highest expressions of art. The glyptic artist rendered birds and flowers, the soft flexibility of the lotos, the graceful elegance of the floral spray and foliage as well as the Imperial phoenix and dragon with unctuous charm and sumptuous elegance.

The Chinese ornamented jade by sculpturesque carving; in India it was also used as the base for mounting precious stones, as the old Delhi gem-encrusted pieces show. Only of recent years the lapidaries of Europe have begun to employ jade for artistic creations, of which several rare examples are shown in the collection.

The one thousand numbers included in the Bishop collection display first a mineralogical section in which samples of the minerals are shown from every known place where they may be found. An archæological section presents specimens of implements, weapons and ornaments in which the material was wrought. The remainder of the collection embraces the art objects upon which the utmost resources of the glyptic art have been lavished. These have been gathered from China, India, Annam, Europe and New Zealand, and comprise every conceivable object of limpid beauty to which the material lends itself. Vases from China, with graceful lines, elegant shape, and patiently carved decoration; perfect boxes of soft sheen with jew-

elled decoration from India; and the modern work of Europe — they all give the highest presentment of sensuous charm and artistry.

THE WASHINGTON - LAFAYETTE - FRANKLIN
COLLECTION

During the long residence in Europe of Mr. William H. Huntington he made a very large and valuable collection of works of art which have special reference to Washington, Lafayette and Franklin. This collection includes several hundred objects, statuettes and busts in bronze, pottery, porcelain, paintings, about 3000 prints and engravings, medallions and medals in various metals, and other articles. It forms as a whole a remarkable illustration of the tributes of art, other than great ornaments, to the character and achievements of the men whose memory America cherishes.

The portraits of Washington are well represented in the Museum's collection of paintings, the Huntington Cabinet displays a number of others in miniature, engraving and print. There are also a number of medallions and prints of Benjamin Franklin, not all like the commonly accepted portrait which is followed on the United States postage stamp. As a curiosity mention should be made of a French porcelain statuette of Franklin, inscribed with the wrong legend "George Washington."

SUN - DIALS AND CLOCKS

An interesting collection of timepieces, besides watches, had for its nucleus the collection of seventy sun-dials and calendars, given by Mrs. Stephen D. Tucker.

Sun-dials or "gnomons" were the first instruments used in measuring time, and there is but little doubt that the obelisks of the Egyptians served this purpose. Clepsydras or water-clocks and sand-clocks came next in order; candle-clocks were also used, their invention being attributed to Alfred the Great. The first portable clocks were made by a German named de Souabe, and are supposed to date from 1300, but not until 1480 do we find mention of a clock made so that "he might carry it with him to every place whither he might go" — in other words, a watch.

Chime-clocks are first spoken of as belonging to Margaret of Valois in 1577, and clocks with automatic moving figures were soon after made at Augsburg, Germany.

The father of English clockmaking was Thomas Tompion, of London, a famous clockmaker, who lived during the last half of the 17th century and died in 1713. He and William Clement made long-case clocks as early as 1680. A peculiarity of these clocks is that the dials were square, and the wooden hood which covered the dial and works

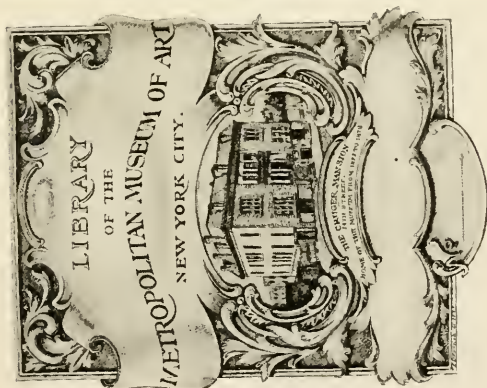
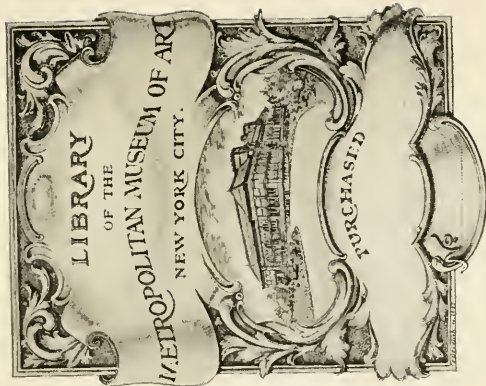
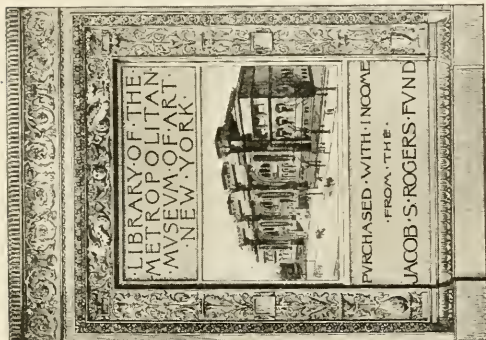
had to be lifted off to permit the clock to be wound. The first pendulums were called "bob pendulums" because they swung so far to the side that it was necessary to cut slits in the side of the case to allow them to swing free. Many clocks which started with bob pendulums were later supplied with long pendulums.

As to the dials, those of the period of William III and of Queen Anne were enriched by beautiful engravings, and the metal was not only of brass but of silver as well, and there were ornaments of ormolu in the form of figures and scrolls. Not a scrap of the face was left undecorated. On the extreme edge was placed a border of leaves or a herringbone pattern. The whole interior of the hour-circle was filled with flowers, scrolls and set patterns, either engraved or etched, and about the winding holes were extra circles and wreaths.

Among the earliest in the collection is an horizontal table clock made by William Prins of Rotterdam in the late 17th century. A clock face, by John Draper of London of the early 18th century, and a miniature long-case clock, by John Coonan of Edinburgh, of about 1755, should be noted.

THE LIBRARY

A Museum without a library is like a carpenter's kit of tools in which the spirit-level is missing.



BOOKPLATES OF THE LIBRARY.

The exhibits of a museum are valuable to show the beauty of style and execution of works of art — their value is enhanced when a well-selected reference library enables us to study the history of these works, and gives us a fair insight into their relative value by comparison and collateral information. Such a library need not cover the scope of an institution for books as such. But as no person interested in law would be satisfied without having access to a *specialized* law library, nor any organization of engineers would be deprived of its scientific books, so no art museum can do without an art library. This contains reference works for the museum staff, for students, and for those whose interest in the exhibits urges to seek more extended information.

The Library is also the appropriate depository for incunabula and manuscripts, for reproductions of these, and for photographs of the thousands of art objects not in the Museum but of equal if not of greater value that need to be known to lend greater appreciation of what is on exhibition in the galleries. It must house those specimens that show the art of illuminating manuscripts, of typographical development, and of book binding.

In the Metropolitan Museum Library there are beautifully illuminated manuscripts — note the one on vellum “De Civitate Dei.” There is a magni-

ficent reproduction of "Il Breviario Grimani," the prayer book that rests in the St. Marc Library of Venice, with its miniature paintings by Gerard Horebout, Alexander Benning, Livinus van Laetham, Mabuse and Memlinc.

The collection of photographs is constantly increasing, and their arrangement, indexing and cataloguing is done in a way which makes for easy reference to any subject.

The gathering of art text books, the tools for the study of art, is judiciously pushed so that every subject covered by the Museum exhibits can now with more or less thoroughness be advantageously studied.

THE BENEFACTORS

I may be allowed to consider it a gracious duty and privilege to close this book with a reference to the munificent donors who have made the Metropolitan Museum of Art what it is to-day. Passing reference has been made to a few — this should not exclude mention of many others whose liberality has contributed to the Museum's growth.

Prominent among those who gave the first impetus to the Museum's work were its first President, John Taylor Johnston, with Wm. T. Blodgett, Frederick W. Rhineland, Rutherford Stuyvesant, Richard M. Hunt, H. G. Marquand, Robert Hoe Jr., Richard Butler, G. P. Putnam and Lucius

Tuckerman. One of the first loans was made by Mr. Martin Brimmer, the first President of the Boston Museum of Fine Arts. Mr. Samuel P. Avery soon took an active and inestimable interest in the Museum's welfare, and with the advent of Gen. Luigi P. di Cesnola an energetic regime set in which in fairness must be regarded as having given the young plant new vigour and ambition. Although criticized for an autocratic tendency, only partly hidden by diplomatic suavity the first Director of the Museum infused vitality and force into the efforts to have the Museum answer its purposes — it passed from its experimental stage, and its future became fully assured.

During the first ten years of its existence the Metropolitan received many donations. The donors of the most important gifts were William B. Astor, John Bard, John Taylor Johnston, H. G. Marquand, Morris K. Jessup, Samuel G. Ward, Gouverneur Kemble, Thomas Kensett, Mrs. F. Schuchardt, W. H. Webb, Miss Elizabeth Warne (England), the Estate of Mrs. Sarah Ann Ludlum. The success of the first decade inspired hopes which the second decade fully justified.

In 1881 Mr. Cornelius Vanderbilt presented to the Museum almost 700 original drawings and sketches by old masters; Mr. Richard M. Hunt gave a large and fine collection of casts of works

of art; and Mr. James Jackson Jarves donated his valuable collection of glass, comprising a series of beautiful illustrations of the revived art at Murano (Venice), and the achievements in Europe down to the present time. This was augmented by the purchase for \$15,000, provided by Mr. H. G. Marquand, of a collection of Grecian, Roman and Mediæval glass.

By the gift of \$6,000 from the President, John Taylor Johnston, the Museum acquired the famous King collection of Engraved Gems. A gift of Mr. Joseph W. Drexel of a number of Egyptian engraved stones and pottery seals complemented this display of the art of the lapidary. Mr. Drexel laid also the foundation for the Museum's coin collection by presenting a fine assortment of gold, silver and bronze coins, from Egypt. Mr. H. G. Marquand supplied frequently funds for the increase of the Museum's collections, and for the much-needed endowment of the Library.

In 1883 a bequest (\$75,000) of Mr. Levi Hale Willard laid the foundation for the magnificent collection of models, casts, photographs, engravings, and other objects illustrative of the art and science of architecture. In the same year Mr. Wm. H. Huntington donated his collection of works of art which have special reference to Washington, Franklin and Lafayette.

Besides bequests of Mr. S. Whitney Phoenix, Mr. Wm. H. Huntington, Mr. William E. Dodge and Mr. Levi Hale Willard, the Museum Trustees received, in 1886, a bequest of \$100,000 by will of Mr. Wm. H. Vanderbilt. That same year his son Mr. Cornelius Vanderbilt, and Judge Henry Hilton, Mr. Horace Russell, Mr. Junius S. Morgan (London), Mr. Wm. Schaus, and Mr. George I. Seney increased the collection of paintings with valuable canvases. The next year the Museum received the magnificent collection of paintings of Miss Catherine Lorillard Wolfe, together with an endowment fund of \$200,000.

In 1889 Mr. H. G. Marquand, who had become the President of the Board of Trustees, donated a collection of paintings by Old Masters and artists of the English school of the highest value. A very important acquisition during that year was the collection of nearly 300 musical instruments, formed and presented by Mrs. John Crosby Brown, to which she made later many valuable additions.

The principal donations made during the second decade, beside those already enumerated, came from the following donors: Mr. W. T. Evans, Mr. Wm. H. Osborn, Mr. F. E. Church, Mr. S. L. M. Barlow, Mr. Alphonse Duprat, Mr. Robert Hoe Jr., Mrs. Charles A. Peabody, Mrs. J. D. Smillie, Mr. George W. Thorne, Mr. James F.

Sutton, Mr. Adolph Kohn, Mrs. Falconer, Mr. Jacob H. Schiff, the Hon. Levi P. Morton, Mr. John Jacob Astor (the Astor Collection of Laces), Mrs. Lucy W. Drexel, Mrs. Josephine Banker, the Misses Lazarus, Mrs. Alfred Corning Clark, Mr. Erwin Davis, Mr. James Douglas, Mr. George F. Baker, Mr. H. O. Havemeyer.

With the close of the year 1891 the Metropolitan Museum of Art may be said to have attained its majority. The formative period had been one of great difficulties, entailing much anxiety and hard work on the part of its founders, but thanks to their unselfish and sacrificing labours the institution had gained strength year by year, and had enlarged its scope and magnitude. New friends continued to come forward, and the third decade opened with the magnificent bequest of Mr. Edward C. Moore. It comprised a very large collection of objects of metal work, ivory, textile fabrics, glass, pottery, terra cotta, jewels, basket-work, etc., mostly ancient, mediæval and Oriental. The bequest of Mrs. Elizabeth V. Coles contained many valuable tapestries and other textiles. A fine collection of Chinese and Japanese pottery was presented by Mr. Samuel Colman, and President Marquand increased his many benefactions with a rare collection of European porcelain.

In 1896 the Ellis collection of arms and armour



PORTRAIT OF MR. HEBER R. BISHOP.
 By Bonnat.



PORTRAIT OF
 MISS CATHARINE LORILLARD WOLFE.
 By Cabanel.

was presented by Mr. A. van Horne Ellis, and Mr. George A. Hearn commenced to show his interest in the Museum by donating several valuable paintings.

The principal benefactors of the third decade were: Mr. James A. Garland, Mr. William F. Havemeyer, Mr. Edward D. Adams, Mr. George H. Story, the Hon. Cyrus W. Field, Mr. George A. Lucas, Mr. Charles S. Smith, the Estate of the Hon. Hamilton Fish, Miss Helen Gould, Mr. T. J. Blakeslee, Mr. Louis Ehrich, Mr. W. T. Evans, Mr. Bradley Martin, Mr. Collis P. Huntington, Mr. John S. Kennedy, Mrs. Samuel P. Avery, Mr. John D. Crimmins, Mr. J. Ackerman Coles, Mr. Charles F. McKim, Lyman G. Bloomingdale.

The new century has had already several glad surprises for the Museum. The Jacob S. Rogers bequest of over four and a half million dollars has now provided a large annual income from which additions are made to the collections. At the death of one of the Trustees, Mr. Heber R. Bishop, the Museum received his very valuable collection of Jade, and \$55,000 for its installation in the Museum. Mr. George A. Hearn has provided a fund of \$150,000 for the upbuilding of the collection of paintings by American artists, and Mr. J. Pierpont Morgan, after assuming the Presidency of the Board of Trustees, not only loaned his

marvellous collection of Chinese porcelain and the Hoentschel Collection, but has acted the Mæcenas of the Museum in various ways.

Mr. D. O. Mills donated in 1905 to the Museum a collection of over 4000 antique objects, known as the "Farman Collection." In 1908 Mrs. Magdalena Nuttall presented her invaluable collection of laces.

Many of the benefactors of the first three decades added to their gifts, and to their number a long list must still be added: Miss Margaret Johnston, Mr. William H. Redding, Miss Georgina Schuyler, the Estate of Joseph H. Durkee, the Estate of Henry Villard, Mr. Charles B. Curtis, Mr. Alfred Duane Pell, Mr. William C. Osborne, Mr. J. Henry Smith, Mrs. Frederick F. Thompson, the Estate of Mrs. Augustus Cleveland, Mr. Victor D. Brenner, Mr. John J. Cadwalader, Mrs. John Jay Chapman, Mr. Bashford Dean, Mrs. Emma Matthiessen, Mr. W. J. Baer, Sir William van Horne, Mr. Harris C. Fahnestock, Mr. James Stillman, Mr. F. S. Wait, Mr. Hamilton W. Cary, Mr. Robert W. de Forest, Mr. S. S. Howland, Mrs. Stephen D. Tucker, Miss Margaret A. Jones, Mrs. Amelia B. Lazarus, Mr. Thomas P. Salter, Mr. D. C. French, Mrs. Ridgley Hunt, Mr. James Loeb, Mr. Isaac N. Seligman, Mr. Henry C. Frick, Mr. Garrett Chatfield Pier.

Many other liberal-minded friends of the Arts have contributed to the growth of the number of objects on exhibition. Through this munificence, which may serve as an incentive to still many others, the Metropolitan Museum of Art is growing into an institution that stands alone in the world — in ambitious aim combining the mission of the National Gallery of London with its South Kensington Museum; and reaching for that aim, not by perfunctory, official Government aid, but entirely by the free-will offerings of its friends.

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